

R
9051
D765
V.14:3

The HIGH SCHOOL

THEESPIAN

Buy War Bonds and Stamps

COVER PICTURE

Thespian Carol French as Aunt Rose in *Road Into The Sun*. Welch, West Virginia, High School (Troupe No. 204). Eleanore E. Reed, director.
(Photograph by Marcus Muddox)

VOL XIV, No. 3

A National Publication Devoted To Dramatics in the Secondary Schools

35c Per Copy

IN THIS ISSUE

THE HIGH SCHOOL THEATRE IN
THE VICTORY CORPS
PROGRAM

By ALAN SCHNEIDER

*

SO THEY'RE GIVING
YOUR PLAY!

By FLORENCE RYERSON and
COLIN CLEMENTS

*

SELLING DRAMATICS TO MY
SCHOOL AND COMMUNITY

(A Roundtable Discussion)

By SHIRLEY L. PRATT

*

"SHE SPEAKS, YET SHE
SAYS NOTHING"

By ERNA KRUCKEMEYER

*

TRAINING IN DRAMATICS

By FRED C. BLANCHARD

*

MY METHOD OF DIRECTING
AMATEURS

(A Roundtable Discussion)

By LAWRENCE W. SMITH

*

THE CID and WILLIAM TELL

By BARNARD HEWITT

*

STAGING OUTWARD BOUND

By LUCINA PAQUET

DECEMBER, 1942



GUIDE

TO LEADING STAGE EQUIPMENT AND
SUPPLY HOUSES IN THE UNITED STATES

A one-cent postal card addressed to each firm listed
on this page will bring you an attractive catalogue.
Write today. Mention the High School Thespian

"DISTINCTIVE STAGE EQUIPMENT"

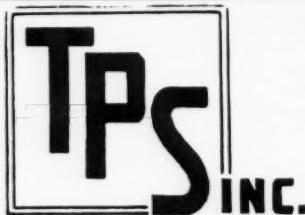
- VELOUR CURTAINS
- CURTAIN TRACKS
- OLIO CURTAINS
- CYCLORAMAS
- AUDITORIUM DRAPES
- PAINTED DROPS
- AND SETTINGS
- CYKE PROPS
- INTERIOR FLATS
- LIGHTING EQUIP.
- STAGE HARDWARE
- AND RIGGING
- MOTOR CONTROLS

**10% DISCOUNT TO
THESPIAN TROUPES**

Send for Catalog

KNOXVILLE SCENIC STUDIOS

609-611 Phillips Avenue
KNOXVILLE, TENNESSEE



BROADWAY COSTUMING

You, too, can have costuming direct from the firm that costumes more legitimate and non-professional shows than any other in America—at INSIDE prices. Thus, straight from the largest costume source in the East, you will enjoy professional costuming at amazingly low net rental rates. We guarantee satisfaction by shipping "open account" if requested. Write us for estimates and complete details.

→ **EAVES Costume Co., Inc.**
Eaves Building
151 W. 46th Street
New York City
Established 1870

STAGE EQUIPMENT

10% Educational Discount
Manufacturers and Designers of Stage Curtains, Tracks, Rigging, Stage Lighting Equipment for School and Municipal Auditoriums, Churches, Clubs, etc.

METROPOLITAN SCENIC STUDIOS, INC.
1611 Davenport St. 4605 North Sheridan Rd.
Omaha, Nebraska Chicago, Illinois

CURTAIN GOES UP...

We are better than ever equipped with
Costumes - Wigs - Accessories - Make-Up
for
DRAMA—OPERA—HISTORY—PAGEANT, Etc.
(one character or a whole show)
CLASSIC ★★ COMIC ★★ MELODRAMATIC
Thousands of choice costumes and wigs from TAMS of N. Y. now added by recent purchase.

To get intelligent quotations please submit title, cast, setting, production date, etc.

For the service you have always wanted consult

COLORADO COSTUME CO.
1751 CHAMPA ST., DENVER, COLO.

STAGE EQUIPMENT

Clancy has been a "name" in the theater for 56 years. Famous Contour Curtains, curtain tracks and controls, and stage hardware made by Clancy are to be found in theaters and civic auditoriums all over the world.

J. R. CLANCY, INC.
1010 West Belden Ave., Syracuse, New York

STAGE LIGHTING

YES! we still have a limited supply of Spotlights, Floodlights, Lighting Effects and Colored Gelatines for the School Stage. We also manufacture Stereopticons. ORDER NOW.

Newton Stage Lighting Co.
253 W. 14th Street New York, N. Y.

ORDER NOW

THESPIAN FELT LETTERS

See Your Troupe Sponsor for Price List

The National Thespian Society
College Hill Station Cincinnati, Ohio

THEATRE PRODUCTION SERVICE

A Means of Buying Through a Single Source
All Supplies and Equipment for the Theatre
Write for Catalogue H

1430 Broadway New York City

Lights
Costumes
Fabrics
Draperies
Stage Hardware
Make-Up
Scenery
Equipment
Sound Records
Paints
Rigging



COSTUMES

Scenery, Library Service,
Everything from One House

MAYBE YOU WOULD LIKE TO KNOW:

that with rising costs here and there, there is one place that can give you the same Service at the same Rates, and in addition will help you with any problem of Production—also will suggest Popular Recent Releases, as well as Successful Old Favorites.

We ship OPEN ACCOUNT—TRANSPORTATION PAID—Service must please you or we adjust without question.

Send for our latest CATALOG.
HOOKER-HOWE COSTUME CO.
46-52 South Main Street, Haverhill, Mass.

COSTUMES FOR SCHOOLS AND COLLEGES

We supply on rental costumes to 90% of the schools and colleges throughout the United States. Our rates are within your budget and our service is prompt and efficient.

BROOKS COSTUME COMPANY
1150 Sixth Ave. New York City



THESPIAN JEWELRY and STATIONERY PINS OR CHARMS

Plain Sterling Silver	\$1.25
Plain Gold Plated	1.50
Sterling Silver, 3 Pearls or 3 Sapphires	2.25
Gold Plated, 3 Pearls or 3 Sapphires	2.50
Sterling Silver, 8 Pearls or 8 Sapphires	3.25
Gold Plated, 8 Pearls or 8 Sapphires	3.50
10K (with Guard) 3 Sapphires or 3 Pearls	5.00
10K (with Guard) 8 Sapphires or 8 Pearls	6.25
10K (no Guard) 8 Sapphires or 8 Pearls	4.75

GUARDS

Sterling Silver, N.....	.50
Gold Plated, N.....	.50

STATIONERY

Two quires minimum quantity furnished
at these prices.

Special No. 1227-42 Polo Cloth—7½"x10½" @ 75¢ a quire
No. 1235-42 Monarch Balfour Ivory Cloth—
2 Quires @ \$1.25 per quire; 5 Quires @ 95¢ per quire
No. 1236-42 Balfour Ivory Cloth, folded sheets—
2 Quires @ \$1.20 per quire; 5 Quires @ 95¢ per quire

(All orders for Thespian jewelry and stationery must be countersigned by the National Secretary-Treasurer,
College Hill Station, Cincinnati, Ohio).

Write us for special requirements.

HIGH SCHOOL RINGS	GIFTS	CUPS
PINS	MEDALS	TROPHIES
GOLD FOOTBALLS	DIPLOMAS	CHARMS
DANCE FAVORS	INVITATIONS	COMMENCEMENT ANNOUNCEMENTS

OFFICIAL JEWELERS TO THE NATIONAL THESPIANS
L. G. BALFOUR COMPANY
ATTLEBORO, MASSACHUSETTS



The High School Theatre in the Victory Corps Program



by ALAN SCHNEIDER

United States Office of Education, Washington, D. C.

TODAY, with a war to be won, the test of every activity is: Will it help win that war? Today, more and more directors of dramatic activities in the nation's high schools are being asked that question. They are being challenged, more specifically, to demonstrate their value in connection with the Victory Corps Program, the intimation often being that they have no such value.

It is the honest conviction of the United States Office of Education that the high school student engaging in classroom or extra-curricular theatrical activity can, if he wishes, prove himself no less worthy of the Victory Corps insignia than is the chemistry student or the student of trigonometry.

The challenge being thrown out at present is not a challenge to the theatre in general as a wartime activity. Not only does the theatre satisfy the civilian and the man in the uniform's increasing appetite for recreation; it has also, as for example in *The Eve of St. Mark* and *There Shall Be No Night*, consistently sought to interpret the moral values involved in the great upheaval of our times. Theatrical productions have, in addition, raised millions of dollars for Army and Navy relief, the U. S. O., the Red Cross, and other causes. The theatre as such is making a definite and recognized contribution to the prosecution of the war. Now the question is: Can the high school theatre do the same?

One of the major responsibilities of the secondary school is the training of youth for citizenship in a democracy. This responsibility is particularly heavy in wartime. A wartime citizenship program must include (1) the training of youth for that war service (military or civilian) which will come after they leave school; and (2) the active participation of youth in the community's war effort while still in school. These are the two fundamental objectives of the Victory Corps Program.

The question, then, becomes: Can the high school dramatic group fit in with these objectives? We believe it can. In the first place, training in dramatics may enable students later to contribute their theatrical services on a professional level. Or, if they are called into military service, actors—as Brooks Atkinson has recently been told by army officials—generally make good soldiers. "They are used to training and discipline. They are likely to qualify more rapidly than most green soldiers, for they are physically coordinated by training for the stage and they are mentally alert . . . Any good trouper has learned the first lesson of being a useful member of a working organization.*

The dramatic group's relation to the second objective is even more marked. First of all, the group can participate in the community's war effort by producing good entertainment. After all, one of the purposes of the theatre is to furnish relaxation, recreation to its audiences.

THIS fall the United States Office of Education launched the Victory Corps Program for the purpose of bringing our high schools more effectively within the war effort. The Program recommends, and wisely so, the elimination of those extra-curricular activities which do not make direct contributions to the war cause. However, extreme care must be taken to differentiate between those activities that do not contribute to the war program and those that do.

The High School Theatre is very much an extra-curricular activity in the majority of our schools. Its contributions to the school and community war effort are already fully evident. Those contributions will assume even greater significance in the critical days which are ahead. Mr. Schneider's article points out in a most effective manner how the High School Theatre is a vital part of the Victory Corps Program. We recommend his article not only to those dramatic directors who are in need of guidance and leadership, but also to principals and superintendents, and other policy-making groups. In our enthusiasm to do our part for the war we all want to win, let's be extremely careful that we do not cut from the school program those activities which make the most direct contributions to the national effort. *The High School Theatre is one of those activities.—Editor.*

But this is not enough. The group must also produce those plays, long and short, which emphasize the meaning of democracy, of our history, and of our traditions. Among such plays might be included Maxwell Anderson's *Valley Forge*, Robert Sherwood's *Abe Lincoln in Illinois*, as well as the writings of Clyde Fitch, Augustus Thomas, William Gillette, and other early American dramatists. Such pageants as Paul Green's *The Lost Colony* and *Williamsburg*; and such radio offerings as Arch Oboler's *Plays for Americans* and the *Let Freedom Ring* series furnish additional material.** Whenever possible, benefit productions should be arranged.

Thirdly, almost any high school group could try its hand at short sketches or playlets which dramatize (or deliberately propagandize) vital aspects of the war and of civilian defense. The material here is endless: consumer education, inflation, the United Nations, community salvage campaigns, etc., etc. The phenomenal success of the Living Newspaper in this country, and of Russian and German "agit-prop" productions shows that simple, well-written dramatic sketches—staged without properties or settings on a platform or at the end of a hall—are infinitely more arresting than long speeches or lectures.

Such sketches are extremely effective at school assemblies, club-meetings, and meetings of civilian defense groups. Written and staged by the students themselves, they offer an unexcelled opportunity for much-needed citizen education.

Elaboration and combination of these theatrical activities will add even more weight to the contribution made by the high school theatre. The establishment of an entertainment bureau in the community, the staging of auditorium programs and patriotic ceremonies, the broadcasting of educational dramatic scripts over local radio stations, the lending of assistance in community recreation programs, free performances for soldiers, perhaps even the furnishing of speakers and discussion leaders—all these loom as workable possibilities.

Whether curricular or extra-curricular, then, an active high school dramatics program can very definitely fit the two wartime objectives fostered and promoted by the Victory Corps. Particularly in the field of Wartime Citizenship is the drama group capable of serving. Under the present plan of the Corps, the active worker in dramatics would qualify for General Membership.†

The total conflict in which we are all now engaged is not only a war of firing lines and a war of production. It is also a war of ideas, a war fought for the minds and hearts of men. In this war, theatre has been and can be a weapon. The high school theatre can be a weapon. In most cases, only the maximum of time and energy and willpower will succeed in forging as strong a weapon as possible. But every weapon is needed and every weapon counts. *The high school theatre can help win the war.*

*New York Times, March 8, 1942.

**Such agencies as the Office of Education Radio Script Exchange, the N.E.R., the Council for Democracy, etc., are able to furnish specific material.

†For specific qualifications, consult the Victory Corps Pamphlet No. 1.



So They're Giving Your Play!

by FLORENCE RYERSON and COLIN CLEMENTS

Authors of *Ever Since Eve*, *Angels Don't Marry*, *June Mad*, *Through the Night*, etc.

IN A recent article written for THE HIGH SCHOOL THESPIAN, we discussed what the dramatics director should require of the play he selects for production. In other words, what he may rightfully demand of the playwright. Having expressed ourselves on that point, we would like to give the reverse side of the picture: What the playwright may, in fairness, expect of the director and his cast. If a few remarks on adolescent psychology creep into this discussion, may we be forgiven on the plea that the education of today's youth is our greatest interest, and we believe nothing learned in school will be as useful in later life as the poise and self-confidence acquired through playing before an audience. If the dollar-and-cents value of this poise could once be demonstrated effectively to the school boards of the nation, we are convinced dramatics departments would be doubled or trebled, and participation in some form of dramatic activity would be a required subject in all schools.

Suppose we stop this happy dreaming of Utopia and return to our question: What may we, as playwrights, expect of you, the director? That we may expect you to make a careful study of the play and its background goes without saying, but we feel an equally careful study should be made by the cast. In many high schools this is routine procedure. In all too many others, it is not.

We remember an occasion when we were called in to make suggestions on one of our comedies. As tactfully as possible, we pointed out that a member of the cast was interpreting her role in a manner which was not only contrary to the written directions, but was certain to lead to disaster in a later scene.

"I'm dreadfully sorry," she apologized, "but I didn't know about that scene. You see, it comes in the last act."

Obviously the play had never been discussed as a whole; no study had been made of the characters in their relation to the plot, the background, and to each other.

In contrast to this, we would like to mention a delightful experience. The cast which did *Ever Since Eve*, under the direction of Robert W. Masters, for the Thespian Conference of 1941, sent us a packet of letters, each one purporting to come from a character in the play. Every letter was perfect in style, even in handwriting for that particular character. Those players were literally steeped in their roles.

Next in importance to the study of the play comes the question of rehearsals. There are directors who believe a play is ready for an audience when the young

actors are capable of remembering their lines, their entrances, and stage business. As a matter of fact, this is the barest groundwork upon which to build a production.

Too often, the dramatics director remains calm and unhurried for the first month or six weeks of rehearsal, then bursts into a frenzy of energy and excitement during the last hectic days. We believe the first weeks are the time for hurry. The director should worry, and, if necessary, nag the players into learning their lines and becoming so sure of their physical movements that they can perform them automatically. After that, he may relax—go into the polishing and timing, with calmness and deliberation.

It is in this matter of timing that the director shows his skill. He is in the position of a football coach who has taught his men the signals and formations. The greatest task still lies ahead, that of drilling his team until every man knows where he must be and what he must do at any given moment, until he realizes that a single change of movement, or of tempo, may mean the fumbling of the ball, perhaps even the loss of the game.

The production of a play has many points in common with the up-building of a successful team. The more clearly the students are made to appreciate this, the better they will be able to understand how a split second may make the difference between an audience laugh and an audience yawn, between a choke in the throat and a feeling of embarrassment. Through this resemblance to football,

This Above ALL

OUR most valuable resource is, and will continue to be, our youth who will become our men. This is a resource which can be lost through ill health, lack of preparation in skills, and above all by lack of preparation in the democratic way of life.

It is not necessary to sacrifice any military advantage to continue the care and education of American youth. Youth need not be set apart in some glass house where care and education are administered. They must, instead, be taken more completely into the life of the community and be taught through example the value of the democratic way of life.

But their formal schooling must be carried on. Teachers must realize that the patriotism of serving in the schoolroom is as great as the patriotism of serving in war industry. Communities must build school budgets that will not demand undue sacrifices from the teacher who stays in the classroom as compared with the one who goes to industry. Above all, the schools in serving, as they now do, the varied necessary programs of the federal government, must not lose sight of their true goal—the training of youth in basic skills and attitudes.

—Dr. D. J. Shank in the October issue of the BULLETIN of the Committee on Youth Problems.

they may also learn the importance of thinking of the game (in this case, the play) and not of themselves. A thorough acceptance of this team idea will help to cure that bane of the amateur, self-consciousness.

Here we touch on the failing which is at the bottom of almost all production grief, indeed, of half the woes of the high-school student—over-consciousness of self.

We remember an occasion when the fifteen-year-old girl next door returned from a musical performance in the Hollywood Bowl, which holds, at a rough estimate, some twenty-thousand spectators. Patty had been forced, by a cruel fate, to take her grandmother with her as a chaperone. Her grandmother was a decided lady, with firm convictions about music. Apparently she did not care for *The Rite of Spring*, and said so in a distinctly audible voice.

"The whole bowl was looking at me!" Patty wailed to us.

"Surely not the whole bowl?"

"Every single, solitary soul in it!"

To the young actor on the stage, the whole bowl is always looking at him. Only the greatest confidence in himself and his ability to speak his lines will carry him through. For this reason, every attempt should be made to build up that confidence to a point where it is possible for him to relax, and move about without jerking, without stumbling over his own feet. The girl player should be encouraged to be equally sure of herself. Not only of her lines and her movements, but also of her make-up and costumes.

This last is of the greatest importance, and we feel not half enough attention is paid to prop and dress rehearsals, which should not be limited to one, or, if the costumes are difficult to handle, to two. Opening night, all too often, finds the entire feminine half of the cast so preoccupied with the length of skirts, the management of hats and handbags, that the play goes out the window. We recall many a laugh thrown away by nervous twitching at a shoulder strap, or a scene of pathos wrecked by an actress whose mind was upon just how much kneecap was being disclosed by a treacherous skirt.

Right here we could go into a regular diatribe on the subject of shoulder straps and skirts. When, oh when, will the average director realize that all skirts seen from the audience appear at least two inches shorter than they really are? That certain materials have a distressing habit of climbing when sat upon? When will girls learn that for every one of them there is a divinely appointed skirt length, which will balance height and width, make all the difference between awkwardness and grace? But this, we dare not go into. The memories of tall and ungainly females with hem lines sixteen inches from the floor, of short, fat girls with skirts that crawled, rises and embitters us too much. Instead, we shall go back to

(Continued on page 10)



A PARADE OF PATRIOTIC PLAYS AND PROGRAM MATERIAL

The war has given rise to demands for patriotic plays and entertainments of all kinds. To enable our customers to have an up-to-the-minute list we have compiled a catalogue for ready reference.

Contents:

- Full Evening Plays.
- Short Plays of varying length.
- Patriotic Pageants and Pageant Plays.
- Peace Plays and Pageants.
- Patriotic Plays and Pageants for Children.
- Miscellaneous Collections for Schools.
- Readings and Orations.
- Novelties for Military Camps and Patriotic Organizations.

Free catalogue of the above material sent on request.



BAKER'S PLAYS
178 Tremont Street, BOSTON
or
448 So. Hill St., LOS ANGELES

Defend Democracy

IN THIS critical period in our national history, it is an obligation of schools and colleges to support the American way of life. No more fitting way to do this can be devised than the production of a play that combines entertainment with a purpose. This season we recommend these new plays. All are splendid vehicles for supporting and defending our democracy.

AMERICAN PASSPORT—Cast of 4 males, 6 females. One setting. Three acts. Royalty, \$25. Books, 75c.

LAND OF LIBERTY—Cast of 3 males, 5 females. One setting. Three acts. Royalty, \$10. Books, 50c.

LOVING ENEMIES—Cast of 5 males, 6 females. One setting. Three acts. Royalty, \$25. Books, 75c.

AMERICA FIRST—Cast of 6 males, 5 females. One setting. Three acts. Royalty, \$10. Books, 50c.

HIS LOVING NEPHEWS—Cast of 4 males, 5 females. One setting. Three acts. Royalty, \$25. Books, 75c.

LEASE ON LIBERTY—Cast of 6 males, 8 females, extras. One setting. Three acts. Royalty, \$25. Books, 75c.

JOHN DOE, AMERICAN—Cast of 6 males, 6 females. One setting. Three acts. Royalty, \$25. Books, 75c.

SADIE OF THE U. S. A.—Cast of 4 males, 6 females. One setting. Three acts. Royalty, \$10. Books, 50c.

NATHAN HALE, PATRIOT—Cast of 16 males, 10 females. Two settings. Three acts. Royalty, \$25. Books, 75c.

Send for our general catalog which lists these plays.

The

NORTHWESTERN PRESS
2200 Park Ave., Minneapolis, Minnesota

Mention The High School Thespian

Selling Dramatics to My School and Community

(A Roundtable Discussion)

(For Directors)

by SHIRLEY L. PRATT

Director of Dramatics and Thespian Troupe Sponsor, Webster Groves, Missouri, High School.

THE DRAMATICS department at Webster Groves High School is particularly fortunate in the attitude of the administration toward the department. Over a period of years the department has flourished and grown until there are five classes of dramatics and one class in stagecraft now being taught in our Little Theatre which seats 244.

The Little Theatre was built for the special use of the dramatics department. It is fully equipped with twelve mounted beam spots, olivettes, spots, floods, birdseye spots, several baby spots, etc. The light board has twelve dimmers with a pigtail connection board enabling the electrician to use any number of connections. Usually two or more boys are capable of handling the board and setting the lights for the show. The proscenium opening is twenty feet square, the stage is nineteen feet six inches deep from curtain line to back wall with work space at stage right. There are three dressing rooms, prop room, work room where tools, nails, paints, etc., are stored, and a scene storage room.

The high school auditorium seats 2,000 persons and is available when desired, but the dramatics department produces all but its assembly programs in the Little Theatre.

School and Community Interest

School and community interest runs high. Demand for plays of a high quality necessitates a very ambitious program. As a result, students trained in our department have opportunities to prepare for production plays of high literary and emotional qualities.

The interest of the community in dramatics, however, is deeper than an interest in plays alone. The entire school system is conscious of the importance of dramatic training. Due to this interest and the farsightedness of our administrators, every seventh grade student takes Creative Dramatics two and a half hours per week during the entire year. Students in eighth grade may elect five hours per week of dramatics if they choose. By the time the students reach senior high school they have had enough experience with dramatics that they are ready to decide whether or not they wish to elect, as juniors, the Beginning Dramatics course which meets five days per week one hour per day for one year.

Beginning Dramatics

FUNDAMENTALS of acting are the study in the Beginning Dramatics course. A creative dramatics approach,

The fourth in our series of articles on "selling dramatics to the school and community" will appear in the February issue.
—Editor

using the exercises in *A Primer of Acting*, by C. Lowell Lees, was found highly successful. The formal play production work of these classes grew out of their accomplishments in Creative Dramatics. For example, some students created characters which were similar to the characters in *Minnie Fields*. These boys were cast in the play and they presented it to their class. Beginning Dramatics students rarely present any program outside their own class. Every Beginning Dramatics student appeared before his own class in a one-act play for his final examination. Other course material in Beginning Dramatics included learning to do a straight make-up, learning stage conventions by actual practice, learning stage terms and stage craft as outlined in *A Primer of Stage Craft*, by Henning Helms, plus some terms applicable to our stage, learning stage lighting equipment, seeing a demonstration of lighting and becoming familiar with types of plays.

Advanced Dramatics

ANY student who has taken Beginning Dramatics may enroll in Advanced Dramatics—another full year, five day per week, one hour per day course. Advanced Dramatics is taught by the project method. The class is acquainted with the possible projects—working on a production crew, play-writing, radio script writing and direction, acting, theatre background term paper, advertising a play, making a study of puppets, lighting, set models, direction, advanced make-up, plays and playwrights, etc. If a student is cast in a major production, that becomes his project for the rehearsal period. All other students work individually on their projects, with individual instruction where needed. Some days are set aside for general class work, review of stage conventions, make-up lessons, motion picture appreciation, direction lectures, etc. The student does as many projects per year as he desires, meeting a minimum requirement of four.

The Advanced Dramatics Classes under the sponsorship of the Thespian Troupe present the major productions each year. During the 1941-42 season, we presented *Suspect*, by Denham and Perry; *Ever Since Eve*, by Ryerson and Clements, and *Elizabeth the Queen*, by Maxwell Anderson. In addition to these formal presenta-



Queen Elizabeth argues with Sir Robert Cecil in a tense moment from *Elizabeth the Queen* as given by the Webster Groves, Mo., High School Little Theatre. (Troupe No. 191). Directed by Shirley L. Pratt. Scene design by Walter Zemitzsch.

tions to a paying audience, an informal program of Friday afternoon presentations open to anyone who cared to drop in by 3:15 was conducted. A Thespian directed radio script, *His Honor, the Mayor*, by Orson Wells, was presented on the Little Theatre stage with the curtains open but using the microphone and speaker. The audience had the experience of watching the program and hearing it over the radio at the same time. The program was later presented at an all-school assembly using the same technique. The audience seemed to enjoy the program immensely. A student written script, *Washington at Valley Forge*, was presented by one of the classes for an all-school assembly February 22. Other Friday afternoon programs included creative work done by various students, presentation of student-written, student-directed plays.

The Thespian Troupe sponsored three open meetings last year of interest to all students. Three speakers of local renown addressed the group on various phases of theatre work—one spoke on direction, one on his experience on Broadway and in professional theatre, one on producing the play.

As a result of the extensive dramatics program at Webster Groves, the community has come to demand a very high type of production. They expect the Webster Groves productions to be polished and professional. A varied program is necessary. A play with a reputation from Broadway or a well-known classic—ancient or modern—attracts much attention. *Death Takes a Holiday* (January 1941) brought record houses and required two additional performances.

Educational Program

OUR educational program in dramatics includes dramatics for the average as well as the talented child, and we believe we are in some measure obtaining this ob-

jective. More could be done for the average child with more instructors to handle production work, and the plan is already made whereby two instructors may work together in the senior high school dramatics department.

We are so interested in helping every child in the department, talented or average, that this past year it was my privilege to call a meeting of the parents of these children. We discussed the limitations of the program and suggestions for experiment were recorded and put into effect. The parents have cooperated in giving parties following a play so that those students who helped make the performance a success but failed to receive public recognition had an opportunity to receive praise for their contributions.

Production Expense

THE department pays all its expenses for the productions. We have been fortunate in the past three years to carry a \$10-\$30 credit over the summer. Some years the department has ended the year in debt. If permanent equipment is needed, such as stage curtains, spot lights, etc., the school board makes such purchases for the department.

The dramatics program as outlined above has been sold to our community

over a period of years. The attitude of the school administrators and of our community has been partially responsible for the success of our program. Webster Groves citizens are highly conscious of drama and all things cultural. They know the value of good literature. They know the value of these real experiences for their children. Our administrators know these things too. We who teach and have taught dramatics there have only to lead the way. Our followers are eager.

Publicity

THE selling of our productions lies in the hands of the students. The student advertising manager works out ideas with the approval of the Director. A poster committee designs and makes posters for the school and community. Post cards are sent to our mailing list which is composed of the names of the parents of former dramatics students. Students asked if they might have handbills to distribute for *Elizabeth the Queen*. They divided the city and canvassed from door to door. Others visited parked cars during shopping hours, community dances, and movies, leaving a handbill in or on each car. One student made four puppets and a complete window display to advertise *Ever Since Eve*. The display was in a Webster Groves store window for ten days attracting wide attention. This same lad advertised other productions by making models of the sets for display. The year's program was advertised to the student body with an assembly program. Season tickets were offered to the student matinees. Although we anticipated a sale of about 200 season tickets, we sold 585. Our adult season ticket sale, started last year with 50 season tickets sold, jumped to 150 this year.

Contests among ticket salesmen may be used successfully if carting of the sale can be made effective. Advertising in local bulletin announcements at organization

**MAJOR
SOUND EFFECT RECORDS**

- the largest selection of sound effect records in existence.
- recorded FROM LIFE on wax.
- quick-cued where needed.
- SEND FOR FREE CATALOG.

THOMAS J. VALENTINO, Inc.
Dept. HST
1600 BROADWAY **NEW YORK**

Mention *The High School Thespian*

ELDRIDGE NON-ROYALTY PLAYS

NATIONALLY KNOWN — CAPABLE AUTHORS
WELL EDITED — MONEY SAVERS

TRY THESE THREE-ACT PLAYS

COVERALLS, 4m. 6w. 75 cts. each
AMERICAN EAGLE, 7m. 8w. 75 cts. each
BREAD AND BUTTER, 7m. 7w. 50 cts. each
ATTA BOY, WALT, 5m. 4w. 50 cts. each

Our AMATEUR'S MAKE-UP CHARTBOOK is a
wonderful help to directors. . . . Price \$1.00
Get Big Free Catalog.

ELDRIDGE ENTERTAINMENT HOUSE, Inc.
Franklin, Ohio — and — Denver, Colorado

meetings, radio announcements when possible, and pictures and stories in papers, place the school play before the community's eyes and invite attendance. A student writes our publicity stories.

Friday Programs

A LIMITATION which I found difficult to meet last year lay in satisfactory material for informal Friday afternoon programs. Our students are capable of working on material that requires the payment of royalty for public use. Students work up scenes in class to the point where it would be psychologically good for them to present these scenes to an audience, yet it is impossible to do so without payment of royalty which, for regular class work, is impossible. I believe that this type of Friday afternoon program should be an outgrowth of class work and come as a result of having done some class work unusually well. Until such time as royalty companies see the value of allowing the school to use their materials freely for the purpose of education, or until the schools are able to set aside a large sum of money to meet this need, I believe that one of the best ways to educate the child with average ability in dramatics is seriously handicapped.

Conclusion

WE FEEL that our program is giving the talented child unusual opportunities, that while it is doing much for the child of average dramatic ability, it could do more; that even these students profit immensely in taking dramatics because they learn to organize a production and handle phases of production work. Students are in positions of responsibility in every phase of the production work. There is a group of co-directors—students responsible for some part of the production work—who hold these positions all year. They are stage manager, electrician, property manager, costumer, business manager, house manager, publicity chairman, ticket chairman, and sometimes make-up artist. They organize their section of the production and at a directors' meeting decide how to work new groups of students into committees to handle the new production providing opportunities for all. This organization procedure is so highly successful that I recommend it to all directors of high school dramatics.



Scene from Act I of *Captain Applejack* as produced by Thespian Troupe No. 281 at the Central High School, Trenton, N. J. Directed by Miss Elizabeth Dillon.

"She Speaks, Yet She Says Nothing"

(For Students)

by ERNA KRUCKEMEYER

Director of Dramatics and Thespian Troupe Sponsor, Hughes High School, Cincinnati, Ohio

HAVE you noticed that our title this month is a quotation? It is taken from Shakespeare's *Romeo and Juliet*, Act II, Scene 2. You will remember that Romeo had seen Juliet for the first time just a few hours before at the ball which her father gave and at which Romeo and his friends were uninvited guests. It was a case of love at first sight and now the young lover is on his way home with his gay companions who are teasing him about this sudden infatuation for the lovely daughter of the Capulets, sworn enemies of his family, the Montagues. Tired of their banter, Romeo leaps across the wall of the Capulets' estate and finds himself in Juliet's garden. The laughter of his friends follow him, but shrugging his shoulders, he says to himself,

"He jests at scars that never felt
a wound."

And he goes on toward the house, hoping, I am sure, to get another glimpse of Juliet. Suddenly as he looks up, he sees a light at one of the windows. He speaks again,

"But soft, what light through yon-
der window breaks?"

Then recognizing Juliet, he cries out feelingly,

"It is the East and Juliet is the
Sun."

That was a beautiful thing to say. Juliet would have been pleased if she had heard it and would have understood. Do you?

A little later Romeo says as he gazes up at Juliet,

"She speaks, yet she says nothing:
what of that?
Her eye discourses. I will an-
swer it."

I will leave you to read the rest of this

* Advice to the Players—*Hamlet* (Act III).

beautiful scene for yourselves, for this last speech of Romeo's is our theme.

Importance of Pantomime

SHAKESPEARE has again given us in another one of his plays* one of the best and most modern rules for good acting. And what is that rule? It can best be expressed in the form of an old adage, "Action speaks louder than words." I remember a few years ago I spent my Christmas holidays in New York and it was my good fortune to see a French Company of actors put on one of Moliere's plays. Now I had forgotten most of the French I had learned at school and really understood very little of the dialogue and yet I got the story perfectly and enjoyed the evening so much that the whole stands out as one of the finest and most entertaining experiences I have ever had in the theatre. You ask the reason? Because the action *did speak*, or to be literal, because the pantomime was excellent.

Two Fundamental Principles

PANTOMIME is the art of expressing thought by means of action. To be a good pantomimist, like Charlie Chaplin, for example, one must be intelligent, observant, have a good imagination, and a body under perfect control. By intelligent I mean have some knowledge of the principles of pantomime. Did you ever notice that when you are happy to see someone, you go toward that person, your body expands, you usually hold out your hand, or if the happiness is very great, and the person an intimate friend, you stretch out your arms to him? On the other hand, if you dislike or are afraid of someone you recoil, you shrink, and your hands and arms come close to your body in a way that suggests that you are trying to ward the person off.

Try out the truth of these statements

THE HIGH SCHOOL THESPIAN

by the following exercise and let the class watch closely your *natural* reaction and tell you about it.

Exercise:

YOU are sitting in your livingroom, reading. Suddenly you hear, or think you hear, footsteps in the corridor directly outside your door. You are alone and it is late for a visitor. You listen closely—more closely. Yes, there is no doubt about it. There is a knock at the door; it is loud and insistent. Frightened, you hesitate, but finally you open the door. First, imagine it is a good friend and react naturally. Second, picture a rough looking stranger and react again, naturally.

We must conclude then, that pleasure and pain, or joy and fear—whatever name we wish to give these emotions—are fundamental, and the fact that we react to them consistently, gives us these two fundamental principles.

The Face in Pantomime

MOREOVER in studying pantomime we should think of the body in parts: the head—particularly the face; the torso or body proper; and the legs and arms. Of these the most important and the one that is first to express an idea, is the face. The principal elements of the face are the eyes, including the eyebrows and eyelids, and the lips. Do you know the meaning of the word *supercilious*? Do you know its derivation? If not, look it up in the dictionary and you will know why, when an actor wishes to express disdain, the eyebrows are the most expressive part of the face. They will invariably be raised. The mouth, of course, is also an important factor. But remember that the eye reacts first and changes the whole expression of the face. A good rule is to say as much as possible with the face before calling in the aid of any part of the body. One author† has said, "As an actor develops intellectually the expression of his body becomes less pronounced in all parts except the eyes and the eyebrows: there he gains a wide range."

The jaw is also an important part of the face. You know how inane a person without a chin seems. I read a story once about a young man without a chin, or at least with very little chin. No one paid any attention to him. The girl in the drugstore where he liked to get his ice cream sodas simply didn't see him and often he had to wait a long time before he was waited on. Then one day he was in an auto wreck and whatever chin he had was smashed. The surgeon built him a new one—a real chin. The day he left the hospital, he stopped in to get a soda and to his surprise the girl was all attention. He was delighted and didn't realize the cause, but the chin had changed his entire facial expression. Strength, determination, aggression, bravado are suggested by a prominent chin and it can be made more effective by thrusting it forward.

The Torso or Body Proper

TO MAKE the body proper respond to the requirements of definite situations it is advisable to get as much training in

† Florence Lutz in *The Technique of Pantomime*.

Youth Speaks

GERMAN . . . for a man!

I swear by God this holy oath, that I will unconditionally obey the Fuehrer of the German Reich and the German people, Adolph Hitler, Commander in Chief of the Army; as a brave soldier I will forever defend this oath at the cost of my own life.

*From The Soldier in the New Reich,
an official German handbook*

AMERICAN . . . for an ideal!

I, do solemnly swear (or affirm) that I will bear true faith and allegiance to the United States of America; that I will serve honestly and faithfully against all their enemies whomsoever; and that I will obey the orders of the President of the United States and the orders of officers appointed over me, according to the Rules and Articles of War.

*The Oath of Enlistment in
the United States Army*

Quoted from the BULLETIN of the Committee on Youth Problems of the American Council on Education.

the gymnasium as possible. Dancing, fencing, tennis, and all the other sports young people delight in, help acquire grace and control, so that the actor can with ease assume the attitude of dejection, joy, anger, pride, or any of the great mass of other attitudes that express feeling. To the beginner the hands are often most troublesome and the young Thespian, almost without exception, uses the wrist movement, a gesture which it is safe to say, should never be used. Use the whole arm. Get your movement from the shoulder. If you can't stop bending back your hands from your wrist whenever you don't know what else to do, and I were your director, I should ask you to put it in your pocket and to keep it there until you can express whatever it is you are trying to express, without it. Let your face and the rest of your body talk, and eventually your hands will take care of themselves. For hands are very expressive if used properly. But if used constantly for anything whatsoever, they lose their effectiveness. If you want to convince yourself of the effectiveness of hands, go to an art gallery and make a study of a few hands. In one picture—*The Holy Family* by Van Dyke—the hand of Joseph is one of the most beautifully expressive instruments I know.

Importance of Observation

THIS takes us over to the field of observation. Every serious student of the drama knows that observation of human nature is the best textbook for the actor. Spend some time on a park bench watching how an old man walks; how a young person holds his head; how an old lady crosses the street. Or if you want even greater variety, go to a railway station and watch people coming and going. Have some definite problem in mind and observe closely. If you are playing the part of the "Show Off" in George Kelly's play by that name, look out for a pompous young man. You will find one in almost every crowd. Observe how he struts, how his body moves. Does he pay any attention to other people? Does he even see the attractive little girl that is gazing at him from over her father's shoulder? Does he jostle other people and then frown at them as though it were their fault? Observe closely. See exactly what he does. Or notice an aggressive young lady. Her head is high, her jaw protrudes, her arms suggest the "akimbo" position—you see she demands plenty of room—and her feet come down in a quick determined way. Finally, who is that foolish-looking boy we see standing in front of the train schedule, looking and yet seeming to see nothing? His whole body is slumped, his hands hang listlessly at his sides; his mouth is open and his jaw hangs down. His eyes stare vacantly. Ah, now you recognize him; he is the village nitwit. Again I say—observe—observe closely.

Imagination Plays a Part

NOW, after you have observed, your imagination will have to come to your aid. By that I mean you will have to recall in minutest detail just what you have observed and with such finesse that your classmates will recognize the person you are trying to impersonate. Not so long ago one of the students in my dramatics class pantomimed a girl getting into a crowded street car with such accuracy of detail that the class just broke out in applause. I remember, too, seeing the subway scene from *Two On an Island* given without properties except chairs. The image of the girl hanging on to a strap and trying to read a magazine as the train lurched along, has never left me. I know there was no strap and yet I was



Scene from a streamlined adaptation of *Everyman* given by Thespian Troupe No. 3 of the East Fairmont, W. Va., High School. Adapted and directed by H. T. Leeper.

sure I saw the strap because the pantomime was so perfect.

A Good Pantomime

JUST one bit of warning before we leave this subject of pantomime. Have a definite idea of the divisions or tiny scenes of your whole pantomime; know exactly where each individual part begins and ends. I can illustrate best what I mean by citing an example from *Behind the Footlights* by Mather, Spaulding, Skillen: "A young man is dressed up in a new suit, a becoming tie, a new hat—in fact he feels as though he owns the world except for the fact that he has no date. It is a beautiful sunny spring Sunday afternoon. He goes to the park and sits—hopefully, shall we say?—on the bench. He tries to read the newspaper, but the day is too lovely. All of a sudden he sees someone in the distance. He thinks he recognizes her. His eye lights up, his mouth curves into a smile, he adjusts his tie, and rises. His body has become alert, expanded. She is coming nearer and his hand goes to his hat. Now she is quite close and he is ready to speak. But she passes him with a cold stare. He looks after her. The light has gone from his eye, the alert expansion of his body with its forward tendency, slumps, he shrugs his shoulders and sinks down dejectedly on the bench again." If you wish your audience to see this scene just as you see it in your mind, you must first divide it into smaller parts and into just enough smaller parts, for if you have too many the pantomime as a whole will be cluttered, and if you do not include enough details it will be vague. And remember too, that you must, at the very beginning, convey *in action* just how that young man feels.

The Voice—Without Words

ANOTHER important element in acting is the voice. And by this I mean *only* the voice, not speech. I include tone, pitch, and inflection. You will be surprised, I think, to find how much the voice reveals without dialogue. First of all we must be sure we understand the terms tone, pitch, and inflection. By tone we mean the quality of sound. To acquire a pleasing tone we must learn (1) to relax, (2) to breathe deeply, and (3) to sound our vowels correctly. In this connection a book by Harrison M. Karr called *Your Speaking Voice* and published by Griffin Patterson Publishing Company of Glendale, California, will interest you. Mr. Karr has written to a number of movie stars, singers, and prominent speakers that we all know by reputation and prints in his book the replies he has received on the subject of voice and other related topics.

We have found that practice of such phrases as "Roll on thou deep and dark blue ocean, roll" with careful observance of deep breathing and correct vowel sounds will do much to improve tone. An interesting way if you have a piano is to start at middle C and go up the scale as

far as possible, gradually increasing your range. If you play, accompany each note with a chord. This will help you relax, your voice will come out and you will actually begin to take pleasure in the sounds you are producing. It is really a music lesson and I am sure that if you don't know how to proceed, your music teacher will be glad to help you. Your speech should be like music. That is why some people who appreciate the beauty of the human voice if properly trained, say that all poetry should be read aloud, for the poet uses all kinds of devices as alliteration, assonance, rhyme, etc. to obtain musical effects.

Pitch and Inflection

PITCH is the position of the voice on the scale. Inflection is the sliding of the voice from one position to another. We speak of a high pitched voice meaning a high voice. A child's voice is high pitched. Excitement tends to send the voice to a high pitch. In dealing with inflection it is necessary to be very careful. In music if there were no changing from a higher to a lower pitch we would have no melody. In speech, too, there would be no music if there were no inflection. On the other hand, however, too much inflection suggests affectation and sentimentality. So, in reading poetry we must guard against overdoing, but in acting, we must suit the inflection to the character we are portraying. But that is another story for a future time. At present we are concerned only with the power of pitch and inflection to convey thought and feeling from the actor to the audience.

One of our favorite exercises in this field is to use the count 1 2 3 4 5 6 7 8 9 10. We devise a situation and then instead of using words we count, depending on the pitch and the inflection to convey the thought and the feeling. For example, I send a student to the window and say, "Now you look down, imagine you see something that causes you to react. You express the feeling by merely counting from 1 to 10. There may also be facial and general bodily expression. He takes his place at the window, looks down. His eyes and then his whole face assume an expression of horror; his body shrinks back and his arms go up, one close to his body and the other higher with the hand attempting to shut out the sight he imagined he saw and then he counts in a high pitched voice with an upward inflection at the end 1 2 3 4 5 6 7 8 9 10. There is no doubt that he is filled with horror by what he saw. No words have been used but by its pitch and inflection, his voice has conveyed the feeling of horror.

Another favorite of ours is that of a girl who comes home from school in a great hurry, for she is expecting a very important letter. She comes into the room in haste, goes to the desk, picks up the mail, runs through it, finds her letter, puts down those she is not interested in, prepares to open the important one, opens the

envelope, takes out the letter and counts 1 2 3 4 5 6 7 8 9 10, and we know whether the news is good or bad. And now it is well to ask a number of questions to check up on the pantomime. Was she carrying anything when she entered? What did she use to open the envelope? What did she do when she first recognized the letter she was looking for? What happened to the envelope when she began reading the letter? What finally happened to the letter? The point of all these questions is, of course, to show that if the audience cannot answer them the details of the pantomime were not evident enough.

And now I believe we have covered the field that our title suggests. Just one more word. It is important to know the fundamental principles of one's art; to work hard to master the technique based on these fundamentals until the technique becomes unconscious and spontaneous. At that point the actor becomes an artist, for he begins to create, i. e., to make the character his own. Then when speech is added to action and voice, you will find that the *action always precedes the words* and more than that, *determines the manner of speaking*, for the feeling that prompts the action is the same as that which prompts the words. The best illustration I can think of in this connection is a personal experience I had in the little German town of Rothenburg on the Tauber. This was some years ago before the people of that vicinity had changed their beautiful salutation, *Gruess Gott* (translated freely, "God be with you") to "Heil Hitler." Rothenburg was a town that prided itself on having retained its mediaeval atmosphere. It is situated on a high bluff overlooking one of the most picturesque valleys in the world. The people for the most part were very simple, of peasant stock. It was mid-afternoon and I had spent the day wandering through the charming valley. I was returning to my hotel and had sat down to rest on a little hillside leading back to the town. As I sat there at least a dozen villagers passed by. Each one said "*Gruess Gott*," but as each approached I could tell by the carriage of the body and head, by the step, and as the person came close, by the expression on the face, just what the inflection was going to be. In other words, the *action or the pantomime which preceded the words determined the tone of the greeting*. The result was that I found myself musing about them long after they had passed on; the old woman with the bundle, and the querulous voice that belied the words she spoke; the youngster who came bounding up with eyes bright with excitement and pleasure, whose greeting rang out serene and sincere; the workman—but why go on? Enough to say that the words of the greeting were the same in all cases—a dozen, perhaps—and yet the facial expression, carriage of each person, the inflection of each utterance gave an individual tone that reflected the mood and spirit of the speaker.

Training in Dramatics

(For Students)

by FRED C. BLANCHARD

Director of Dramatics, Woodrow Wilson Junior College, Chicago, Ill.

HELLO! Can you take another discussion of your work in dramatics? In these articles, I try to imagine myself talking with you, not up on a lecture platform talking *at* you. I shall try to resist the temptation to take a professorial pose today as we examine together the kind of training you can get in high school dramatic activities.

Your high school training, if you are a serious student of dramatics, is only a beginning. Of course, there are a few examples of actors and actresses who have gone directly from high school to the movies, the radio or the legitimate stage, but these are rare. However, you can get an excellent start in high school dramatics if you take advantage of your opportunities. Then you can continue your study later in college or professional school. More and more the theatre is getting its recruits from the schools and colleges. Stock companies and road shows, long the training ground for young actors, are almost non-existent. Today, the educational institutions have taken over the job. I have before me ten programs of professional Broadway productions, taken at random from my files. Although high school and college experience are not always mentioned in the program notes, I find that members of the casts studied at the following colleges and universities: Cornell, Columbia, Boston, Radcliffe, Yale, Harvard, Bard, Pennsylvania, Union, Northwestern, Emerson, Carroll, California, Southern California, Missouri, Minnesota, and Denison. Some of these were represented by several names. In seven cases, high school experience was noted. If you are ambitious for a career in the theatre, your high school and college can give you sound professional training as well as a general education.

There is still a market for the talented, trained person. There are still opportunities, although theatre is a tough game, and like most professions, a crowded one. Always, there are many more applicants than jobs. Remember, though, that for every actor who is seen or heard in the movies, on the radio, or on the stage, there are many others behind the scenes—designers, costumers, scene builders, make-up artists, engineers, directors, technicians, business managers, property men, cameramen. These people often enjoy regular and profitable employment, a statement that does not hold true for lots of actors. I have always advised my students to learn all they could about *all* phases of dramatics. Those who have gone into the professional theatre have usually gotten in because of some theatrical skill other than acting. In some cases, acting opportunities

followed. Without climbing up on the professorial platform, let me give you this bit of personal advice—become a complete theatrician.

Of course, most of you will not choose theatre as a career, but you may still go on with dramatics for pleasure when you are through school. Amateur or professional, you ought to learn the game. Like anything else—tennis, golf, swimming, dancing—you'll enjoy dramatics more if you are good at it. Some people say that too much training of the amateur actor spoils his spontaneity, his freshness, his enthusiasm. Of course, that's just so much nonsense. Who enjoys golf more, the expert or the duffer? Which is more fun, the dog paddle or the crawl stroke? No, my friends, ignorance is not bliss. The more you know about any activity requiring the mastery of skills and theories, the better you will like it. And (just in case you haven't found this out already) there's a lot to learn about theatre.

Your high school dramatics organization affords fine opportunities for training. In some large schools, you will have a faculty of several experts, complete equipment for all kinds of theatre work, classes in many subjects, a chance to learn and practice radio, stage and movie techniques. In others, you may have only one or two special classes in theatre. In some, your dramatics may be a part of your English classes. In all, even the smallest schools, you will have your program of productions, under a director who is ready and eager to teach you as well as to direct shows for the public. I feel sure that there are few, if any, exceptions to this statement about your directors. None of your teachers will pretend to know everything about theatre, but they will all have much of value to give you. Since we learn best by doing, our productions give us our best training. Learn all you can in every show. Make every performance of yours better than the one before. Be a



Here is a play that will build morale in the young soldiers now of high school age.

The MAN WITHOUT A COUNTRY

By Elizabeth McFadden and Agnes Crimmins, adapted from the story of the same name by Edward Everett Hale.

The thrilling little masterpiece of patriotism from which this play has been made is too well known to need introduction.

Characters: 22 men, 2 women (the women may be omitted if desired) (also extras: soldiers and sailors.)

Time: a full evening.

Scenes: a room at Fort Adams in 1807; and the deck of a ship at sea.

EXCERPT

"Remember, boy, that behind all these men that you have to do with, behind officers and Government and people even, there is the Country Herself, your Country, and that you belong to her as you do to your own mother. Stand by Her, boy, as you would stand by your own mother if those devils there had got hold of her today." Philip Nolan in *The Man Without a Country*.

Price: Book 35 cents. Royalty: \$10.00.

SAMUEL FRENCH

25 West 45th Street . . . New York
811 West 7th Street . . . Los Angeles



better actress or actor as a senior than you were as a sophomore.

What training, then, can you get in high school dramatics? What are some of the things you can begin to learn?

First of all, through experience, you can gain familiarity with the medium and materials of your art of theatre. Everything is easier after you have done it a few times; through your plays you will become accustomed to stage conditions. You will know what it is like to appear behind the footlights, at a microphone, before a camera. At the very least, you will get over stage or mike fright. You will learn how to use make-up, how to wear costumes. You will know how to use properties, how to work in and out of lighted areas on the stage.



Cast for the production of *Sixteen in August* at the San Juan Union High School, Fair Oaks, Calif. (Thespian Troupe No. 289). Miss Lillian Potter, director.

Theatre, like all other arts, has its conventions and limitations. These will become second nature to you. There are perhaps not as many today as in certain other periods, but you will come to know that theatre is not real life, but a conventionalized representation of life. (Maybe that sounds highbrow, but think it over.) The "fourth wall" principle, certain matters of stage movement and position, heightened emphasis—all these are regulated by a fairly rigid set of conventions. Only under very special conditions can these be safely set aside.

Even the vocabulary of the theatre must be learned. Theatre has its own trade terms; you ought to know them. For example, what is a "double take"? What is meant by "topping" another actor's line? What would you do if you were told to "counter"? In one university at which I taught, a well-known professional director used to direct some of our shows during the summer term. I shall never forget our embarrassment and his shrieks of dismay when one of our college actors would amble stage left when he had been told to go stage right. I suppose some of these things seem trivial, but a familiarity with them indicates a knowledge of the terms and tools of your trade.

You will learn how to cooperate with others. You will learn to take the hard knocks of rehearsal, the memorizing of pages of dialogue, the seemingly endless repetition for accuracy, the occasional long hours of continuous work. You will learn, I hope all you can about problems of production other than acting.

You have a voice, very likely a normally good one. But you probably do not know how to use it for acting purposes. You will try to develop flexibility, sustaining power, projection, clarity. You will make a study of dialect and characterized speech. You will seek mastery over that other essential instrument, your body. You will find that there are good and bad ways to get off and on stage, to sit, to rise, to stand. You will seek to achieve poise, control, repose, economy of gesture. And the more you work on voice and body techniques, the more you will find to learn.

The training of your mind and emotions are most important of all. Without these, all your other knowledge is worth precisely nothing. The actor may not need to be a deep, profound thinker, but he must have a quick, active perception. He must be able to grasp ideas, to understand plays and parts. Contrary to the popular notion, he should have a logical, orderly mind. He can thus apply to his work the vital artistic principle of design. In theatre, no effect is accidental, few are inspirational. You do things on the stage because you have planned to do them. Emotions, too, can be trained. Emotion is a powerful factor in acting, but it must be disciplined, directed, controlled. You wouldn't get a very effective stream of water on a fire without the controlling factors of a pump and a nozzle. You will learn, I hope, not only that you have emo-

★ STAGE DOOR CANTEEN FUND ★

CONTRIBUTORS:

Troupe No. 187, Brownsville, Pa. Senior High School.....	\$ 5.00
Jean A. Donahey, Sponsor.	
Troupe No. 308, Darien, Conn., High School	10.00
Ella Pettersson, Sponsor.	
Troupe No. 84, Princeton, W. Va., High School	2.80
Irene Norris, Sponsor.	
Troupe No. 189, Magnolia High School, Matewan, W. Va.	14.50
Kathryn Talbert, Sponsor.	
Troupe No. 156, Revere, Mass., High School	5.00
Emily L. Mitchell, June Hamblin, Co-sponsors.	
Troupe No. 17, Aurora High School, Aurora, Neb.	10.00
Loine Gaines, Sponsor.	
Troupe No. 133, Shenandoah, Iowa, High School	2.50
May Virden, Sponsor.	
Troupe No. 1, Natrona Co., High School, Casper, Wyo.	10.00
J. J. Cline, Sponsor.	
Troupe No. 140, Nuttal High School, Lookout, W. Va.	14.00
Mrs. Eva L. Crosby, Sponsor.	
Troupe No. 75, Union High School, Milwaukee, Oregon	25.00
Miss Grayce Oliver, Sponsor.	
Troupe No. 235, Ellenville, N. Y., High School	5.00
Miss Mary E. Brodbeck, Sponsor.	
Troupe No. 493, Kiser High School, Dayton, Ohio	40.00
Robert W. Ensley, Sponsor.	
Troupe No. 100, Bellefontaine, Ohio, High School	3.00
Miss Rachel McCarty, Sponsor.	
Total contributions	\$146.80

tions, but how you can use them to serve your art.

These, I think, are a few of the things you must learn. You will not master them all; you never will. You will make mistakes; you will have to learn some things over again. But no matter. You will have made a good start. When your chance comes—if it comes—you will be ready for it. You will know most of the problems, and some of the answers. And if you can do that much, you'll be tops!

SO THEY'RE GIVIG YOUR PLAY!

(Continued from page 3)

the question of self-consciousness and its effect upon the amateur.

We consider this matter of such moment that we never describe a character in our plays as definitely homely, unless her homeliness is used for contrast with a later improvement. Few adults seem to understand the heart-burnings of the adolescent girl, her pathetic preoccupation with her "looks." When she is offered a part in a play, and reads the description, "Minnie Mollygrub, a homely, awkward girl, pigeon-toed and with buck teeth," or "Betsy Briggs, age sixteen, fat, sloppy, stringy-haired," that girl is bound to wonder just what impression she has made upon her teachers and classmates. How much better to say, "Minnie Mollygrub,

who is passing through the awkward age, but, in spite of her present gaucherie, will some day make a handsome woman."

Does this seem absurdly far-fetched? We think not. The girl of high-school age, an age which is peculiarly subject to painful embarrassment, should not be rendered any more self-conscious than she is by nature. This is doubly true in play production. Not long ago the lead in one of our comedies, a beautiful girl, usually blessed with great poise, was completely thrown off her stride at the very beginning of the play. Just as she was making her entrance a thoughtless prompter hissed:

"For heaven's sake, Mary, who handed you that awful make-up?"

The resultant effect upon her opening scene was too dreadful to relate. The same havoc is sometimes wrought at rehearsal, quite innocently, by the director.

On one occasion, a Hollywood dramatic school considered itself fortunate in securing the services of a well-known stage director. By the time the play neared the final rehearsal, he had brought at least half the cast to a state of self-consciousness which made them as wooden as puppets. He did this in the nicest way possible. He would say to one of the girls who was slightly too ample but an excellent actress:

"Maybelle, my child, when you give that speech about the papers, try to turn upstage. So much of you sticks out in the wrong places." From then on Maybelle was unable to get through the paper speech, or, indeed, any of her speeches, without breaking down. Only too obviously she was occupied in wondering what part of her was sticking out where.

Now our pet dramatics teacher would have said, casually:

"I've been thinking about that table speech, Maybelle, and I believe it would be better for you to turn downstage rather than up, and, perhaps, put your hand on the desk . . . so. You have such a nice line from your neck to your wrist."

Had this been said to her, Maybelle would never have been uncertain about that particular scene. There might be an earthquake and the theatre roof might fall, but Maybelle would not forget to turn downstage to show that nice line.

All of which calls for intelligence and tact on the part of the teacher and leads back to our original question—just how much the author has a right to expect.

Summing it up: he has a right to ask an honest study of the script by both director and cast; an equally honest memorizing of the dialogue as written, not a distant approximation of it; he may ask that the players attend rehearsal conscientiously, and that the play be "on its feet" early enough to allow for those refinements of timing which make or break a football game or stage production.

In short, we, as playwrights, expect a whale of a lot. It is surprising how often we get it!



Entire cast of *Our Town* as given by the Junior Class of the Sunnyside, Wash., High School. (Thespian Troupe No. 492). Miss Pearl Mary Copeland, director.

My Method of Directing Amateurs

(A Roundtable Discussion)

by LAWRENCE W. SMITH

Director of Dramatics and Thespian Troupe Sponsor, Charleston High School, Charleston, W. Va.

THE role of the director in high school dramatics is pleasant but not easy; pleasant inasmuch as it is creative for the director and not easy inasmuch as he is often working with inexperienced actors under unfavorable conditions. The aim of every director should be to achieve as high a standard in his productions as possible without making the theatrical experience for the student unpleasant. There is only one standard in the theatre for both amateurs and professionals, not two. No dramatic group has the right to exist primarily as a social outlet for its members, even in a church. Too many such organizations have been a part of the theatre in name only. This does not include those of the lowest standard whose every effort is exerted to the achievement of the best results possible. The urge to create a character or a whole play on the stage, in the case of the director, with little thought for anything else, is all that's necessary and is the all important essential for growth and success. However, the process should never become so laborious that the great satisfaction that comes from doing a "good job" is overshadowed by unpleasantness. Students are usually in it for a hobby. Few should be encouraged to take it as their vocation unless they approach it from an angle whereby a livelihood is assured. There is a place in every community for each one really interested, but not on Broadway.

Selecting and Casting the Play

A PRODUCTION begins with the selection and casting of a play. It has been said that this is fifty per cent of the job and it is if the play and cast are

chosen successfully. If not, it can be barely the beginning of weeks of trouble. In the high school theatre, I've found theory and practice don't go hand in hand. Theoretically, I believe the students should select and cast the play, but I've had bad luck in letting them select the play. It wasn't their desire for a poor play, but the rise of two factions, each for a separate play, which were never united for the common good of the production, even after I made the final decision between the two. I've prevented such a situation from ever arising a second time, but if it should, I'd come forth with a third, or new, play. My students have been invaluable in the past in helping cast the plays. Of course, all who wish, and that's usually most of them, are allowed to stay throughout the try-outs and at the end, each is given a secret ballot on which he writes his preference for each role. I think it should be firmly understood that the final authority rests with the director, but I've followed the majority's wish in an entire cast more than once. When such is the case, I make known the results of the voting and if I can't agree with the students, I never let them know how the votes were cast. Why all this routine when the director gets his way regardless? The value comes from the students' ability to see qualities in each other, from their contacts, that the director can't see.

If the director has any demands to make upon a cast or production staff, he should make them at the try-outs and try to avoid any re-casting. It is always humiliating to both the director and substitute to have to use someone as "second fiddle" even though there is a high morale

and such cannot possibly be avoided at times. The good director has his schedule of rehearsals, usually around twenty, with acts to be rehearsed at each one, posted at the try-out and each student is asked to see if he can be available. I explain that I rather expect one unforeseen conflict over a period of rehearsals, but expect to be notified at the earliest possible time of such so that I can cancel the rehearsal, or change to an act in which the absence won't matter.

Directors in cities who experience trouble with attendance at rehearsals are usually to blame themselves. Rehearsals can be held after school and thus save an extra round trip to the school on the part of all as well as the extra heat and light. It isn't necessary to tolerate lack of cooperation when there are always others who are eager for the chance to be in the play. However, it's quite a different story, and a real problem, in the school with a junior class exceeding by one the cast of the junior play and some of these riding a school bus with no means of transportation for them to return to school in the evening. But a city director's policy can be established in two semesters and it's not impossible to have perfect attendance at every rehearsal.

Try-outs

WHAT do you look for at the try-outs? The answer to this is complicated. In short, my answer is the type for the character. By that I mean both in body and voice. But don't shy away from type casting. There are very few really versatile actors, even in Hollywood. Now as to whether appearance or voice is the more important. That's often a matter of whether it's more important to see or hear the character and it's a general rule that the audience must hear the lines to follow the play.

The other qualities to be considered at a try-out are numerous and seldom does a student fit a role in every respect. The

director must weigh one student against another for a role and select the one with the more strong points or less weak ones. I've had bad luck using poor students even though there are good actors who only imitate. There seems to be a high correlation between good actors and good students since acting requires the ability to discover much for one's self as well as memorize and maintain poise, a mental quality. These the director can't instill or doesn't have the time to do.

Diction is perhaps of greater importance than the general qualities of the voice. Weak voices with good diction are more effective than strong voices with poor diction and fortunately diction can be changed to a far greater extent than some of the qualities of the voice. Doing either in four weeks is difficult, but can be done if the student concentrates upon it. Tight or unrelaxed jaws are the greatest obstacles to pleasant voices and much practice is needed to remedy these conditions. Still more practice is needed then to "talk front," to talk to the audience but to appear to be talking to the other characters on the stage.

Knowledge of Roles

KNOWLEDGE of the roles is important from the very beginning. It is a great advantage for both directors and students to know the character traits of the roles such as patience, kindness, gentleness, and the like. Such qualities are the most important in creating the character accurately and too often students never portray them correctly because of ignorance of them or inability, the latter reason being much more excusable, however. Students seldom realize that to understand a character, they should be conscious of all the character's life previous to the era of the play, not just the one, two, or three days of an entire lifetime. One of our alumni, now on Broadway, found that to get this knowledge in a historical play, the actor needed a college education, an advisable requisite for many dramatic schools.

Knowledge of Acting

ATHOROUGH knowledge of the essentials of acting is necessary on the part of the director and desirable, but not necessary, on the part of the actor. I've found many of the best performances to be the student's first. The enthusiasm, freshness, and freedom from a pseudo technique accompanying the portrayal of the first big role are sometimes lacking afterward. In the course of rehearsals even a "raw" beginner should certainly become aware of, and able to put into practice, such principles as acting from the inside out and not letting the voice do everything or exceed the bodily activity and feeling. At this point arises the method of directing which may range from Belasco's imitative method to the opposite extreme where everything comes from the actor. From experience, I've found you



Rehearsal shot of *Ever Since Eve* at the Champaign, Ill. Senior High School, showing Thespians Bob White, Phyllis Chumbley and Bob Pearson. Directed by Miss Marion Stewart.

can follow no single method for all students, as some can do for themselves and create their own business, but the great majority can't and at times a director has to resort to the imitative method and hopes his interpretation will become the student's, thus avoiding the alternative; one of those hopelessly lifeless, mechanical productions. Directors shouldn't hesitate to interpret freely for students who are usually inexperienced and certainly not professional. Every director over-emphasizes some element at the expense of others, I suppose. I know of cases where it is bodily activity, timing, and, in my own case, interpretation and inflection of the lines. Lines said unnaturally will break the illusion of a play for me quicker than anything else and therefore I may be a little "hipped" on that in my direction. In addition to the essentials of acting, the director should certainly know and be able to use principles of directing such as triangular grouping and the importance of stage areas.

Teamwork amongst the cast is absolutely essential for "topping" and building a climax. Not seconds', but a split second's delay on the part of just one of a large group may ruin what should be the most thrilling moment of the play for the audience. Respect for the director's ability and cooperation of the cast is also very important. Directors should be open to suggestions, and able to show why their way of doing something is the best, if such is the case. Otherwise, don't be afraid to give an actor generous praise for a good suggestion or effective original business. He may be able to repeat it or inspire the others to do likewise. However, it is necessary to remind actors sometimes that they can't see themselves and that they must take the director's word for the effect they create. What appears incorrect to the director, they may say they feel, but their feeling something is not enough, both the audience and the actor must feel it. Acting is the sharing of a feeling.

Speech Convention

ACCORDING to the latest information in our possession, the national convention of the National Association of Teachers of Speech will be held at the Palmer House, Chicago, on December 28, 29, 30. A copy of the preliminary program, as well as other information concerning the convention, may be secured from Rupert L. Cortright, Executive Secretary, N. A. T. S., Wayne University, Detroit, Mich.

Rehearsals

REHEARSAL schedules are inclined to vary with the director. I prefer a shorter period of more intense work and have five rehearsals a week for four weeks. The first act is given about four or five rehearsals, then the second three or four, after which the first act is given one to keep from forgetting it and in the end each act has had nine or ten repetitions except for the first act which averages one or two more rehearsals than the others. I like all actors free of books the last two weeks and if they are slow on memory work, as some casts are, I schedule extra rehearsals at the end of the second week till they memorize the play. This prevents a situation of panic at the end which often takes all the fun away. Dress rehearsals and the performance should be enjoyed by a rested cast, not something to be endured by an over-tired group extremely tense emotionally. The dress rehearsals are the best index to the success of a director. I find that two hours of concentrated rehearsing is about the limit to be expected of students at the close of the school day, but always demand that much from the time the last member of the cast arrives. This little practice soon overcomes tradiness at rehearsals. At the first meeting with the cast, we always make any change in the rehearsal schedule which will be more convenient for anyone, the cast copies the revised schedules in their scripts, and they and I exchange telephone numbers in case an emergency arises.

Occasionally the cast has to be reminded of the importance of the production staff and that certain positions receive as much credit as leading roles. I always have an assistant director who has proved invaluable. During the past semester, the senior play would almost have been impossible without the assistant director. For various uncontrollable reasons, the play was presented in less than three weeks after the first rehearsal and I had to be absent from three or four of the rehearsals because of the emergency due to the war. During my absence, the assistant director went ahead without any faculty assistance. Of course the acts rehearsed under her direction had been "blocked" in every case.

Polishing the performance is enjoyable to both cast and director, with all properties collected and in use and the strain of trying to remember lines left behind. Our final single performance, because of our large auditorium, is always on Friday

A.E.T.A. Convention Cancelled

JOHN HULBERT, Executive Secretary of The American Educational Theatre Association informs us that the national convention originally scheduled by his association for December 28, 29, 30, at the Palmer House, Chicago, has been cancelled.

and the polishing of the play is done on Monday and Tuesday preceding the dress rehearsals on Wednesday and Thursday. The first half is polished on Monday and the last half, Tuesday. This consists of improvement of timing and climaxes, and the adding of little pieces of business.

Just Before Curtain Time

TO guarantee the best performance possible, arrange a make-up schedule whereby the cast is ready five or ten minutes ahead of the curtain without hurrying. Don't get ready too soon or everyone is liable to become nervous from waiting but such would be better than that feeling of panic from lack of time. I've had no effective results from "pep" talks before the curtain, only disastrous ones. The more the students can be made to feel the play is their business and to go about it in a quiet manner the better the results. This doesn't mean not to remind the "maid" to talk slowly or to caution the juvenile lead to "talk front." Don't allow the cast's friends back stage between acts to distract them from innumerable things. It is inadvisable to praise them before the last curtain is down and I think it unwise to mention mistakes once they've happened as they are never made intentionally and it's too late to rectify anything. Let the cast feel they've done as good a job as they honestly can, because a certain amount of fanfare is essential even to professionals. I know directors who get excellent results by a more or less "negative method" with emphasis on mistakes, but I've found the "positive approach" with emphasis on the correct more successful.

In conclusion, I should mention understudies. I always feel if there are understudies who could function, and not just in name, that they are entitled to a performance. Having only one performance, we've never had understudies and we've always been lucky. Our luck will turn sometime and we'll wish for understudies. But luck still may be with us to the extent that we have two or three days to coach the boy or girl we do have as "stand-ins" for the cast.

In self-criticism, I'm seldom satisfied with the "business" in my plays. I always want more than we have time to invent and learn. Also, I often feel the cast is unaware of some of the smaller climaxes and haven't enough flow of feeling or technique to create them unconsciously. But a play director may be like a painter, never feel finished or satisfied.

The Cid and William Tell

The Third in a series of articles on Great Plays of All Times

(Primarily for
Students)

by BARNARD HEWITT
Chairman, Dramatics Committee, Brooklyn College, Brooklyn, N. Y.

THE CID

Rodrigue: What foe can daunt my valiant spirit now?

Come on, Navarre, Morocco, and Castille!
Come, all the valor of our kingdom's might!
In one great host unite to hurl me down!
My arm alone will equal all your force.
Against a hope so sweet, the flower of Spain
Were all too weak! I fight for my Chimene!

Translation by Florence Kendrick Cooper
(D. Appleton Co.)

DRAMATIC masterpieces of the past, especially those composed in another language than our own, are easily neglected, and likely to be known, if at all, through tedious synopses in histories of dramatic literature. Both *The Cid* and *William Tell* have suffered such a fate, and both will repay careful reading, although for different reasons.

When *The Cid* was first produced in 1636 at the Théâtre du Marais in Paris, it was a tremendous popular success. Mondory, the leader of the Marais company wrote, "It is so fine that it has inspired even the coldest ladies with love, so that their passion has sometimes broken out in the public theatre." Its success was so great, indeed, that it aroused the jealousy of other playwrights and was bitterly attacked for its failure to conform to the so-called dramatic "rules" and for its violation of decorum. To this day it is honored in the French theatre's repertory of classics.

Outside of France, however, *The Cid* never had any great stage success, and to a modern reader it may seem very strange and conventional. The code of honor which is the theme of *The Cid* can be best understood in historical perspective. The Renaissance had been a period in which individuals of great energy and strength of will had risen to power as kings and conquerors, and to fame as explorers, artists, and thinkers. Corneille wrote in the following relatively stable period in which the energy and will of the individual were held in check by a moral code in which loyalty and service to king and country necessarily played a dominant part. The fundamental conflict in *The Cid* is the conflict between personal desire and the demands of a strict code of right and wrong.

The lack of realism in the play, its extreme conventionality, can best be understood if we realize that critics of the drama in France had succeeded in setting up as the ideal for tragedy the tragedy of ancient Greece, a dramatic form highly conventional because of its origin in religious ceremonies. The French classical notion of tragedy was further limited by a narrow interpretation of the observations of Aristotle regarding the unity of action, time, and place, and still further by the notion

of "decorum". Stage decorum was derived from the decorum of the court of Louis XIII, which exercised complete domination over the two Paris theatres. Corneille violated the unity of time in *The Cid* by showing the passage of more than twenty-four hours and by packing into the two days of his play action which probably would have taken months in real life. The two great scenes of the play, those between Rodrigue and Chimène, were violent breaches of decorum. A meeting between a daughter and the killer of her father was unthinkable.

If we understand historically the strict code of honor on which the play is based, and accept the conventions which remove it so far from our theatre experience, we should be free to appreciate the real merits of *The Cid*. For if *conflict* is the essential element of drama, as some critics maintain, then *The Cid* is one of the most dramatic plays in all dramatic literature. It contains not a single conflict, but many conflicts in many forms and on many different planes. Chimène, daughter of Count Gomez, is in love with Rodrigue, son of Diègue, a successful general, and as the play opens there is every reason to think their mutual love will lead directly to marriage. But conflict between their fathers arises to thwart their love. Gomez and Diègue, though the latter is a much younger man, have been rivals for a position of honor at the court of their king, Fernand of Castille, and Diègue has been favored over Gomez. Gomez's pride is hurt, and he insults, then strikes his rival. Too old and infirm to fight, Diègue puts the burden of defending the family honor on his son. Rodrigue is torn by a dreadful conflict between his duty to his father and his love for Chimène, but he decides he must challenge Gomez. He does, and kills Chimène's father in fair fight. It is Chimène's turn now to be torn between love and honor. Honor demands the punishment of the man she loves, and honor triumphs. She pleads for justice from the king. While he is weighing his decision, Rodrigue comes to Chimène and we have the first of the two great scenes of the play. Rodrigue asks her to take revenge herself, to kill him with his own sword; he does not care to live now that his honor is avenged at the price of his happiness. Confronted with the man she loves and cannot love, the conflict in Chimène's soul reaches awful heights. But she cannot kill Rodrigue. She sends him away contemplating suicide. He is aroused from despair by the news that Castille is threatened by an invasion of the Moors. His sword is needed. Largely through Rodrigue's leadership the invasion is broken up, the king-

dom saved. Despairing of punishment for the hero, Chimène, heedless of the pleas of all, asks now for redress by arms: let Rodrigue fight a champion of her honor. The King unwillingly consents, on condition that she marry the victor, whether it be Rodrigue or her champion. Then we have the second of the great scenes between the lovers. Rodrigue comes to tell Chimène he will allow himself to be killed in the duel. Driven by her love she tries every argument to persuade him that he must fight, and in the end is forced to admit that she still loves him, and he must save her from marriage with Sancho, whom she does not love. The duel, of course, takes place off stage, and Sancho comes to Chimène with his sword. She thinks he has killed Rodrigue, her iron will breaks. In her grief she abuses Sancho and begs the King to revoke his decree. But Rodrigue is not dead. He has disarmed Sancho and stalemate his opponent in order not to triumph over Chimène again. At last love and honor are reconciled. After a suitable interval Rodrigue and Chimène will be married.

No synopsis can give an adequate impression of the dramatic intensity of the two great scenes, they must be read to be appreciated. And although there is little prospect that *The Cid* will enjoy any great revival in the theatre, it will probably always remain a model for playwright in the handling of dramatic conflict.

WILLIAM TELL

Stauffacher: . . . And shall an alien lord, Himself a vassal, dare to venture here, Insult us by our own hearth fires—attempt To forge the chains of bondage for our hands, And do us shame on our own proper soil? Is there no help against such wrong as this? Yes? There's a limit to the despot's power!

Translation by Sir Theodore Martin
(no copyright)

William Tell was written over a hundred years ago and it deals with almost legendary material, yet in spirit it is as fresh as today's headlines. It was first produced for enthusiastic audiences in 1804 when the ideas of individual liberty which had helped bring about the French Revolution were in their first strength. Thereafter *William Tell* held an honored place on the German stage, until the rise of Hitler suppressed all such expressions of the liberal spirit.

But like *The Cid*, *William Tell* never made for itself a place in the world theatre, and it is not likely, in spite of its liberal spirit, to be revived today. For *William Tell* is a big play, physically as well as spiritually. It was written for a stage big enough to hold a hundred actors, several horses, and the scenery necessary to represent with considerable illusion of reality such scenes as the opening one, described in the stage directions as follows:

A high, rocky shore of the Lake of Lucerne opposite Schwytz. The lake makes a bend into the land; a hut stands at a short distance from the shore; the fisher boy is rowing about in his boat. Beyond the lake are seen the green meadows, the hamlets, and the farms of

CHRISTMAS PLAYS

A FACE at the WINDOW

By Florence Clay Knox. For two women, three children, Santa and fairies. In one simple set. Books, 50c.

LOST CHILDREN

By Dorothy E. Nichols. For three women, seven children. One setting. Books, 50c.

THE DOCTOR OF LONESOME FOLK

A pantomime by Louise Armstrong for seven men, seven women and one child. Books, 60c.

DOLLS

A fantasy by Louise Armstrong for eleven boys and girls. One setting. Books, 60c.

SOUNDING BRASS

A medieval miracle play by Dorothy E. Nichols for eighteen principals and extras. Books, 50c.

DUST OF THE ROAD

A Christmas morality play by Kenneth Sawyer Goodwin. For three men, one woman. One setting. Books, 50c.

FREE: Our 1943 descriptive play catalogue.

Play Department

LONGMANS, GREEN & CO.
55 Fifth Ave., New York

Schwytz, lying in the clear sunshine. On the left are observed the peaks of The Hacken, surrounded with clouds; to the right and in the remote distance appear the glaciers.

Our theatre no longer contains such stages, and the type of scenery with which such effects were achieved is long out of use. Even if it were revived, it would probably prove incapable of deceiving the eyes of today's audience.

Not that it would be impossible to produce *William Tell* in some other fashion. Leopold Jessner introduced his famous steps to Berlin audiences in a production



Characters in *Gray Bread*, awarded first place in the drama festival held at Mobridge, S. Dakota, last spring. Entered by Troupe No. 83 of the Lemmon, S. Dakota, High School. Miss Helen Movius, director.

of *William Tell*. And Erwin Piscator, now directing the Studio Theatre at the New School for Social Research in New York City, might well give the play a production in his "epic" style. The theme and the scale of the play would appeal to him. It is easier, however, to imagine *William Tell* as a motion picture; the screen is obviously better fitted than the modern theatre for the kind of dramatic expression we find in Schiller's play. No such moving picture is likely to be made. But if Robert Sherwood were to write the scenario, D. W. Griffith were to produce, and perhaps Pare Lorentz direct it, we might get an epic film which would approximate for us the effect of *William Tell* on an audience of Schiller's day.

The story of the play is basically the simple legendary tale of the revolt of the Swiss states against the tyranny of Gessler, a governor representing the Hapsburg Emperor, to whom the states gave allegiance. The spectacular incidents of the legend are major scenes in the play: Tell's failure to bow to the cap of Gessler, Gessler's decree that he demonstrate his marksmanship by shooting an apple from the head of his son, Tell's successful performance of the feat, and his later assassination of Gessler. Nevertheless, Tell is not the hero of the play which bears his name. He is a hunter, a rugged individualist, but no leader. Stauffacher, Walther Fürst, and Melchthal, the peasant, are the leaders of the Swiss revolt. In addition we have a love-plot involving Ulrich von Rudenz, a Swiss noble who has forgotten his heritage at the court of Gessler, and Bertha of Bruneck, a patriotic Swiss heiress. Each of these principal characters represents an element of the Swiss people, and each in the end joins with all the rest in united action against the oppressor. For the real hero of *William Tell* is the Swiss people, fighting for its ancient liberties.

In its literal content *William Tell* is not a revolutionary play. The Swiss are not fighting for any such democracy as we know today. They are not even fighting to throw off the overlordship of the Hapsburg Emperor. They are rebelling merely against the brutal tyranny of a particular governor. Nevertheless the play is a far more powerful battle-cry of freedom than many a modern speech against Fascism. *William Tell* has seldom been equalled in its expression of a passionate zeal for liberty.

So youthful, so dynamic is this play, that it is hard to believe that this was the last play Schiller completed, and that it was written when he knew he was dying of tuberculosis. It is said that in the last months of his life, working furiously against time, and unwilling to lose precious moments in sleep, Schiller kept himself awake by bathing his feet in cold water. Whether or not this is true, his was a spirit that disease could not tame, and as long as men fight for human rights, *William Tell* will live as a magnificent expression of that noble spirit.

Staging the High School Play

This department is designed to assist teachers in choosing, casting, and producing plays at the high school level. Suggestions as to plays which should be discussed next or how this department may be of greater assistance to teachers will be welcomed.

Edited by EARL W. BLANK

Thespian Senior Councilor and Director of Dramatics at Berea College, Berea, Ky.

Outward Bound

By LUCINA PAQUET

(As produced and directed by Dr. Clifford Anne King at Louisiana State University)

Outward Bound, a comedy drama in three acts, by Sutton Vane. Modern dress. 6 men, 3 women. One interior. Royalty, \$35.

Suitability

OUTWARD BOUND is a character play that possesses a beauty of plot which cannot fail to interest high school audiences as well as more mature ones. The central theme is the presentation of the author's idea of judgment and the life after death. This the author achieves by giving the audience a glimpse of several types of people under such circumstances. The play is replete with beautiful dramatic scenes as well as sophisticated comedy. All the parts are an actor's idea of a "good part." They are largely of equal length and each has at least one or two big scenes.

Plot

The play opens with the various characters just finding their way into the smoke room of the small ocean liner they have just boarded. Scrubby, the cockney steward, is on duty behind the bar to answer the many questions asked by the passengers; Anne and Henry, a young couple in love; Tom Prior, a young man who is by his own admission a drunkard and a wastrel; Mrs. Cliveden-Banks, a rather transparent pseudo society woman; Mr. Duke, a kindly middle-aged minister; Mr. Lingley, a pompous business man; and Mrs. Midget, an humble little old cockney char woman. They all seem to be confused as to where they are and how they got there but none will admit it but Mrs. Midget. Tom, who is the author's moral example of the ill effects of drinking, after having had a few drinks, becomes aware of something mysterious and in spite of the scornful remarks of the other passengers goes out to investigate. He returns to a stage deserted by all but Scrubby. White-faced and terrorized he asks, "We are all dead, aren't we?" Scrubby nods affirmatively and when questioned as to where they are going he replies, "To heaven, sir, and hell, too. It's the same place you see."

Tom then announces to the others the nature of their voyage. They are unwilling to believe him at first but soon convince themselves. When the realization of their plight fully dawns on them, Lingley calls a meeting to discuss how they will meet and deal with the examiner who Scrubby has told them will board the ship and judge them all. It is here that the pressure of this newly gained knowledge forces them all to exhibit their true characters.

The meeting resolves into a prayer offered by Duke at the finish of which Scrubby rushes in to announce that the boat is in and a moment later he ushers in the examiner. The examiner seats himself at a table and opens a large book from which he reads the record of each passenger as he calls them one by one to come before him. He exposes the facts and events of the lives of each and assigns them to various states of life, punishing and rewarding them as they deserve.

scornful, and unsympathetic in dealing with others.

The examiner should for purposes of emphasis be a taller and larger man than all the others. He can be padded to give a "bay-window" effect. His face is large and round with a correspondingly large, round and red nose. His most obvious characteristic is joviality. A kind and sympathetic manner with a bit of humor thrown in should be evident all through his portrayal. In his judgment scene, however, he must be firm and fair and seemingly austere. His personality changes to suit the different characters he must deal with. For example, there is the kindly manner he uses with Mrs. Midget contrasted with the stern, accusing air with which he handles Mrs. Cliveden-Banks. The examiner is perhaps the most difficult part to cast in that there are many lines describing him before his entrance, all of which paint him as a man of large, full, all-enveloping character.

Henry and Anne must necessarily be considered together because all of their scenes are played together and they move and act throughout the play as one. They should be handsome and youthful with an unmistakable feeling of tragedy about them. From the start they should set a mood of mystery in that they stick so closely together and avoid as much as possible mingling with the others. They are affectionate with one another and gentle. Anne, however, is the more dominant character and Henry seems always to lean on her.

Mrs. Cliveden-Banks, like Lingley, is definitely a type. She should be a large woman, long of tongue and wide of gesture. Her face is that of a middle-aged woman who has done everything possible to preserve youth. Her hair is effective as a dyed red and her eyebrows a thinly plucked line. She feigns social position and recognition but as is evident by her loud boasting she is actually only a social climber.

Mrs. Midget is a very old lady of about 65 or 70. She is very small, withered, and white-haired but with a complexion grown ruddy rather than pale as a result of hard work all her life. She has a Cockney dialect and is possibly the most sympathetic character in the play. She is kind and gentle to all, especially Tom, but not incapable of flaring up when unjustly treated.

Directing

A great deal of the directing of this play is concerned with character development. Being basically a character play there should be obvious contrast in this respect. Scrubby throughout should be calm and quiet and confident, providing one bit of certainty amidst the confusion and later hysteria of the remainder of the characters.

In the first act the play can be blocked so that as each character enters he or

Lucina Paquet

MISS PAQUET is a graduate of the Department of Speech of Louisiana State University. While attending the university, she was very active as both actress and director and was given a vote of distinction by the Louisiana Players Guild.

Among the many and varied roles which Miss Paquet has acted at Louisiana State and also while a member of the Circle Players, a former Biloxi, Mississippi, summer theatre, are: Granny in *On Borrowed Time*, Gertrude in *Fashion*, Dora in *Night Must Fall*, Lydia in *Pride and Prejudice*, Hedvig in *The Wild Duck* and Mrs. Midget in *Outward Bound*. She is a member of Theta Alpha Phi, national honorary dramatic fraternity, and the wife of Glendon Gabbard who so ably staged *Death Takes A Holiday* and *Three Cornered Moon* for this department.

Reading Miss Paquet's article has "sold" me on this beautiful play. I feel that its production will add distinction to any season.

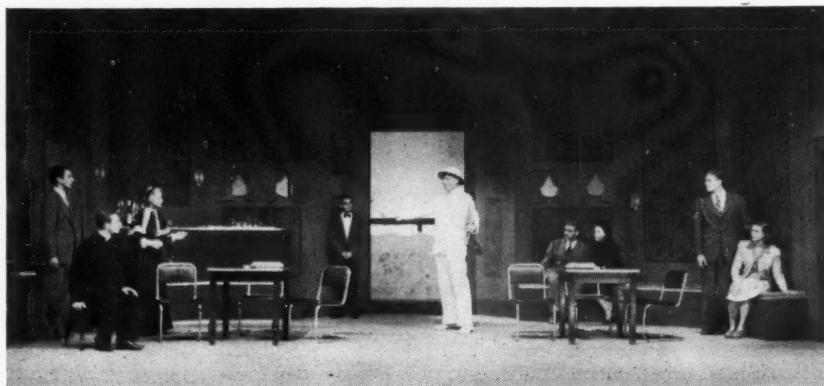
Casting

Scrubby is an obviously very young boy with Cockney dialect. He has the air of one who has made this voyage and answered these questions thousands of times. A boy of small stature is effective in this part.

Tom is a tall, not necessarily handsome, young man of about 25. He shows marks of dissipation and seems "at home" in the bar. Tom has more lines than any one else and his lines keep the play moving. He has some very important and highly dramatic scenes and should be a person of ability.

Duke is a middle-aged man of almost any size and stature. His face and manner should be kindly and bear marks of a conscientious nature not lacking in a sense of humor. Duke is endowed with the gift of lending confidence to the others even though he, himself, is not certain of what is to become of them all.

Lingley is definitely a type. He is middle-aged in face and stature but bears himself with great erectness and self-importance. He is possessed of an oversupply and pomposity and business-like manner in dealing with all people and every situation. A self-made man, he enjoys boasting of the many obstacles he overcame to reach his present successful state. He is harsh,



Setting for all three acts of *Outward Bound* as designed and executed by Dr. Claude M. Shaver at the Louisiana State University, Baton Rouge, La.

she can hold center stage. This follows as a natural result of the author having written a big scene for each character on his entrance. Their opening scene introduces the characters and establishes them in the minds of the audience. They can all enter from the large door in center of the back wall, thus they have only to take a few steps downstage to be in position. Tables at stage right and left provide places for other characters in the scenes. Throughout the first act, however, the main thing to be achieved is the air of mystery. The central idea to give to the audience in this act is that no one knows where he is going.

Again in Act II we have a series of big scenes, one to each character. In this act, however, there is the unfolding. Each character tells something about his or her life before boarding the ship. The climax of this scene occurs when Tom comes in and tells them they are all dead. All emphasis should be momentarily centered on Tom, then it resolves into the individual reactions.

A difficult problem in blocking out action occurs in Act III during the meeting scene when all the passengers are grouped around the table. This can be done easily and effectively by bringing in for this act an oblong table and placing it at stage right with the long side parallel to the footlights. Lingley is then placed slightly left of the center of the table on the upstage side in an arm chair signifying that he is chairman of the meeting. The others are then very effectively arranged in their relation to one another by seating Mrs. Cliveden-Banks on the left side of the table with her chair facing downstage. In this placement it is her duty to keep herself in a position that will not seem "stagey." In this manner Lingley and Cliveden-Banks are together composing the antagonistic members. Next to Lingley just a little right of center on the upstage side is Mrs. Midget, admittedly confused but antagonistic to no one. On her right at the corner of the table is Tom who is in favor of humility and prayer and definitely set against Lingley. Lastly, there is Duke who is in a position parallel to that of Mrs. Cliveden-Banks. He, like Tom, is in favor of trusting in God and resents the high-handed attitude of the business man and the socialite.

During Tom's hysteria there is adequate motivation to spread so that when the examiner enters the cast is dispersed about the stage so as to give a well-balanced picture. Up to this point it is wise not to let anyone enter from the up center door. This adds to the emphasis and effectiveness of the examiner's entrance. There is such a build up given to this moment in the lines that it must necessarily be given equal importance in stage picture.

The remainder of the play follows its usual pattern of a big scene per character. The examiner can play from the table and as each one comes before him he can



Scene from the operetta, *H. M. S. Pinafore* as given at the Brownsville, Pa., Senior High School (Thespian Troupe No. 187).

move to center and share the scene when necessary. It is most effective to have each character exit by the center door. This gives each one a last big moment before disappearing. The director can also arrange to have those to whom the examiner gives punishment turn left on exiting and those whom he rewards turn right.

A problem presents itself in the matter of dialect. All the characters are British and therefore require stage speech with the exception of Scrubby and Mrs. Midget who must speak Cockney. The added charm that the dialect lends to the whole atmosphere is well worth the actually small amount of trouble it requires. Simple rules for stage speech and Cockney can be found in *Bases of Speech*, by C. M. Wise and G. W. Gray, published by Harpers.

A director should warn his cast of one thing in this show. There will be many places that the actors will think strictly serious and they will be unaware of the subtle but definitely comic twist to some of the lines. A director should prepare his cast for the laughs an audience will give to these places. The cast can then be ready and simply wait for them and be sure to capture the audience again before proceeding with the serious and more dramatic lines. A good example of this is in the third act when Mrs. Midget is pleading to be allowed to care for Tom. She is telling him all the things she will do for him. She says, ". . . and call you in the morning with nice hot cup of tea. What time do you get up?" Tom answers shortly, "What time do they open?" The audience immediately understands him to mean the bars and they laugh. Mrs. Midget must then recapture them before going on with her series of beautiful lines which follows.

Stage Problems

Outward Bound requires only one set, the smoke room of a small ocean liner, which is

very simple and requires a minimum of props to dress it.

To conform to the architectural structure of a boat the set can be of simple box design rounding off the corners at left and right instead of putting them at angles. In this way one gives the illusion of a smoke room at one end of the boat. There is a door down left and one up center. On either side of the large double door unit at up-center two old flats can be used in which to cut round holes with cardboard placed inside to serve as thickness pieces. These provide very effective portholes. The walls are painted a medium brown with slats nailed at intervals to form rectangles. The space inside these rectangles is painted with very short, streaked strokes to represent paneling. Up right is the bar. This is easily constructed by building a simple stand and covering the front and top with beaver board, heavy cardboard, or corrugated paper. Add a coat of paint and you have a bar. This unit sits out from the wall, allowing room for Scrubby to move freely behind it and giving space also for a curtained doorway in the side wall behind, which enables the steward to slip quietly in and out. A high stool in front of the bar should be provided for use of the actors who play scenes there with Scrubby. Opposite the bar on stage left is a bench built along the wall and conforming to its contours. Padded on top to represent a built-in seating unit this bench adds flavor to the set and is also practical.

At left center and right center are placed small square tables with three chairs apiece set around them. A desk and chair dress the extreme down right corner.

To lend atmosphere the set must be so arranged that when the double doors at the back are open one can see the deck rail and sky beyond. To achieve this effect it is only necessary to place a small platform behind the door unit with a railing built upstage of it. Beyond this a cyclorama can be hung and lighted dimly to represent a foggy day as called for in the script. In Act II when it is supposed to be night a black curtain can be substituted for the cyclorama.

Costuming

Costuming this play presents few problems. It is done in modern dress and therefore the cast can use their own clothes. Tom and Henry wear tweed suits. Linley should dress in a plain business suit. Scrubby wears black trousers, tuxedo trousers give just the right effect, and a short steward's coat. Duke wears a black suit with his collar turned around to look like that of a minister. The minister wears a white linen suit with turned around collar and a sun helmet because the script states that the landing place has an extremely warm climate. Anne wears a simple suit. Mrs. Cliveden-Banks is the only character with costume changes. In the first act she wears a traveling suit. In the second act she is dressed formally for dinner, and in Act III she is dressed all in black as called for by the script. Care should be taken to see that all Mrs. Cliveden-Banks' clothes are of extreme styles.

Mrs. Midget is the only character whose whole costume need be provided by the wardrobe. She should wear a long black dress, preferably silk since she is dressed in her best outfit. A short cape or tippet tops her dress and a perky little Victorian bonnet on her head. She carries a small, draw-string bag. In the second act she removes her hat and tippet and appears in a black lace shawl.

Make-up

Anne and Henry and Scrubby are the only characters that have straight make-up. Tom is straight except for circles under his eyes which should be added to lend the mark of dissipation.

Duke should be made to look like a normal middle-aged man with kindly curves to the lines he is beginning to acquire. His hair should be greyed at the temples.

Lingley needs to have a bluish cast to his face because the script speaks of his heart trouble. Other than this his make-up is regular middle-age with lines and shadows made straighter and harsher. Greyed temples and a mustache add finishing touches.

Mrs. Cliveden-Banks' make-up like her clothes should be extreme. Vegetable dye, which can be obtained at most beauty parlors, on her hair will make it red for performance and washes out easily. She, too, requires harsh middle-age lines and shadows which she has tried to conceal by a great deal of rouge. Her eyebrows can be blocked out and very thin high ones drawn on with pencil.

Mrs. Midget again is the problem as in costuming. She requires a very skillful old-age make-up. Her complexion should be ruddy for which a dark base is used. Her face needs all the shadows and lines of a very old person but the make-up artist should be careful to bring the nasal-labial folds around under her cheeks. This curved line gives a kindly appearance. Cotton placed in the jaws along the bottom teeth provides a sagging skin effect. Her hair should be all white.

The examiner calls for a rosy complexion. He, too, is middle aged and like Duke requires curved lines and shadows to give both age and jovial air. Nose putty can be molded to give him a large round nose and a moustache adds a distinguished touch that is interesting.

Budget

Outward Bound can be presented on a minimum budget because of the modern dress and simple set. Royalty and publicity constitute the main expense. A few miscellaneous items with which to dress the set might have to be purchased but these should be few.

Publicity

For several weeks before the date scheduled for production stories can be run in the town and school papers. Care should be taken in these write-ups not to disclose too much of the plot because in this particular play too much fore-learned knowledge of the plot reduces effectiveness. Posters can be made and placed about the campus and in town. Teachers are usually obliging about announcing it to classes and assemblies.

Educational Results

Outward Bound is a modern classic and has been published in many of the late anthologies. It represents the trend of modern authors towards speculation on the life hereafter. It is not a play that an audience sees, enjoys and immediately forgets. It is food for thought and stays with an audience as a subject for contemplation. Added to this, of course, is the fact that *Outward Bound* is excellent entertainment. It is a fine example of good comedy as well as high class drama.

Watch for the staging of *The Torch-Bearers* in the February issue.

Exercises in Dramatics

by EDWIN LYLE HARDEN

Director of Dramatics, New Braunfels High School, New Braunfels, Texas

Pause

THE power of the pause, when it is used intelligently and logically, probably is not excelled by any other single bit of technique in securing dramatic effect. Although its uses are numerous and varied, we shall be concerned here with only the more dramatic uses—to give emphasis, to create an atmosphere of expectancy or suspense, and to suggest ideas and feelings. The scene which follows is replete with eloquent pauses of the kinds just mentioned. To make the most of them dramatically, however, the actor must understand the purpose in each instance, and, above all, he must feel the urge or necessity for pausing. Unless these conditions prevail, the result is only broken, halting, and disconnected speech which only detracts from the dramatic effect to be desired.

It must be borne in mind in enacting this scene that the reference to the King has a double meaning—the real King of England and The King of Kings.

TO MEET THE KING*

By H. C. G. STEVENS

(The scene is a hotel to which Ronnie's invalid mother and her nurse have come in order to be near him when he participates in the great air races. Mother has just tried to compose herself for a little sleep when Ronnie enters. In reality it is only Ronnie's spirit for he was killed in a crash in the race. He enters and comes to his mother in the chair, who gives a slight start of surprise.)

Mother: My own darling boy! Is it all over already? Have you—

Ronnie: (Still—and throughout this scene—almost the schoolboy) Yes, mother, it's all over—and I've won, I've won! (Hugs her) Isn't it glorious!

Mother: (Overcome) Oh, Ronnie! My Ronnie!

Ronnie: And the King is here—the King himself!

Mother: The King! W—we didn't know the King was to come. Surely the King's away—at—

Here, as in other references to the King throughout the scene, it is the suggested meaning—the King of Kings—that is dramatically important. This meaning must be conveyed largely through the use of the pause—the pause filled with suggestiveness, secured by pitching the voices above the normal level in the speeches and maintaining the intensity of feeling so that the tenseness carries through the pauses from one part of a speech to another.

Ronnie: Nobody knew about it—it was all a surprise!—Yes, and I've been commanded to meet him!—And I'm sure he'll want you to meet him, too—to share the glory of it all!—So I've come to fetch you!

* Published by Walter H. Baker Co., 178 Tremont St., Boston, Mass. Excerpts reprinted with permission of the publisher.

Mother: (Bewildered) But, my angel, I can't—you know I can't. (Looking off L.) They wouldn't think of it. Besides, I—I—No, you go and meet the King alone, Ronnie—I'm (Here reveals for the first time an apprehension of something supernatural)—Ronnie, I'm—rather—frightened!

The pauses here in Ronnie's speech add emphasis to the new ideas and feelings, while those in Mother's speech, particularly the latter ones, create suspense. They are suggestive of the King of Kings—of death, as she first feels that there is something unnatural in the situation. This feeling grows and is suggested more and more by the pauses throughout the scene.

Ronnie: But, mother darling, you must—you must! (Kneels)

Mother: But I—Oh, my Ronnie, how can I! How can I?—Yet I do want to—you know that—oh, so very much.—

Ronnie: (Not seeming to notice any of her distress or apprehension) I knew I should win, mother!

Mother: (Catching a full sight of his face for the first time; seems more apprehensive still) Ronnie—you've changed!

To add emphasis here to the suggestion that the word "changed" holds, the pause may be held rather long as the Mother gazes intently at Ronnie. It is the realization here on the Mother's part that conveys forcibly the deeper meaning—the idea of death.

Ronnie: Changed! No, I haven't, mother!

Mother: (Solemnly, slowly) You look exactly as you did when you were a little boy—the day you first played cricket for the prep. school.

Ronnie: (Laughing) But, Mother! I made a duck first ball—and I looked simply terrible!

Mother: (With a "far-away" look) No—you don't look terrible. No—you look wonderful, and so happy—oh, so happy!—Oh, my Ronnie, I know!—Yes, I know you won—(Quietly)—and I know, too—

In the previous speech the realization of Ronnie's death is complete, and the pause preceding "—and I know, too—" must suggest the subsequent realization that she, the mother, is approaching the end, and joining Ronnie in meeting the "King." The pause in Ronnie's speech following emphasizes the idea still more, and in the Mother's next speech the pauses not only complete the realization but express her effort and desire to pass over.

Ronnie: (Almost in a whisper, trying to tell her something, but not quite daring) Do you know about—about the King?

Mother: (To herself) About the King—about the king!—(Suddenly)—I'll try—yes—I'll try!—(Gazes in front of her)

Ronnie: And now I've another surprise for you—more wonderful still!—Who do you think I saw just now—the moment I landed—Who do you think?—It was—it was Father!

Ronnie's pauses in this speech serve, of course, to emphasize by suspense the new



Exercises in Make-up

By PROF. RAY E. HOLCOMBE

Department of Drama, Ithaca College, Ithaca, N. Y.

Questions pertaining to your problems on make-up are welcomed by Prof. Holcombe. Enclose a stamped, self-addressed envelope with your letter.



The Equipment of the Make-up Artist

IN our previous analysis of the make-up job, we suggested that each make-up represents a new problem subject to individual treatment. Recent make-up books bear out the truth of this contention. Instead of prescribing a set combination of colors, as did the books of only a few years ago, the modern make-up books suggest approximate shades to suit individual needs; and, even then, they add a word of caution that "in-between types may vary." In the Max Factor booklets, from which this statement was quoted, five different shades are suggested for juvenile make-ups, while Stein's "Modern Make-Up" lists as many as seven. Not only does this suggest that each make-up should be considered as a new and different creation, it also implies the need of an artist who can work with these materials creatively and with discrimination.

Art and Make-up

RICHARD CORSON, in his *Stage Make-Up* emphasizes the vital relationship of art and make-up, and suggests that the student must acquire and apply a knowledge of the principles of color, and of light and shade. Since we agree with Mr. Corson that this should be the first requisite of the make-up artist, we suggest that a number of lessons be devoted to consideration of these principles and to sketching in light and shade. The director of the class might secure a copy of Cor-

idea—that the father is already dead—and in so doing helps to build up the idea of suggestiveness that pervades the whole scene. In the latter part of the scene Ronnie's pauses,—"You're ready—all ready!"—and—"And then we'll meet the King—all three of us together!", emphasize the finality of the episode.

(On this his Mother starts again—and utters a little, scarcely audible cry of joy. She is now on the point of collapse—her heart is failing fast. But Ronnie still goes on, in his irresponsible schoolboy way, as if nothing were the matter at all.)—Yes, Father!—You never thought he'd be here, did you? But he is!—He said he'd come in the "City of Carthage"—you remember, the big boat—the one with the red funnels—(Looking off through the French windows) He's waiting for us, out there!—(Gazes at her—then suddenly jumping to his feet)—You're ready—all ready!—I say, that's splendid!—I'll go and tell him now! (Rushes to the windows)—And then we'll meet the King—all three of us together! (Ronnie exits through French windows. A few seconds later his Mother's arms fall limply to her sides. She has passed over.)

son's book and carry out the excellent exercises in chapter one.

A Basic Make-up Kit

TURNING now to materials, we'll consider the bases, lining colors, powders, and rouges that are needed for our work. We have noted in a previous paragraph that there may be for one type of make-up as many as seven base colors from which to choose. Does that mean that we are to stock up with a great range of colors? No, we'll proceed on a much more sensible and economical plan. Do you remember your grade school paint box with its cakes of yellow, red, blue, and black? In the cover part of the box, you mixed the basic colors to get the shades you wanted. When we study the many complexion colors used in make-up, we find that we can reduce these shades to a lowest common denominator of three basic colors, pink, tanned yellow and olive. From these three make-up "primaries" we can get all shades of bases. These colors, then, are the ones we'll need for bases: Stein's (sticks), 3, 28, and 13; Stein's (tubes), 2, 5, and 14; Factor's 2A, 5, and 7; Miner's 4, 9, and 12.

We will use these three colors in much the same manner as you used your paint box, but, in this case, we'll use the palm of the hand as a palette for mixing.

Our lining shades will serve four principal purposes: to add to the color range of our base shades, to make linear shadows (not to make bald lines), to serve as eye shadow, to serve as highlights. These colors are: white, gray, brown, and light blue.

With the addition of moist rouge (light), and a black and a brown eyebrow pencil, our colors are complete. To test the possibilities in color range, try out exercises in applying various types of complexion colors.

Put on the pink base. Make it lighter by adding white liner; make it darker by adding brown; make it redder by adding rouge; make it sallower by adding the tanned yellow. Your usual procedure, however, will be to put a bit of the nearest approximate color in the palm of the hand and mix into it the colors which will get the desired shade.

To complete the basic kit, you will need powder, powder puffs, a powder brush, lining stumps or artists brush, or orange wood stick, cleansing tissues, and, either cold cream or mineral oil. Later on, you will add crepe hair, hair whitener, scissors, spirit gum, and nose putty. One shade of

National Drama Week

National Drama Week will be observed this year February 7 through 14. All schools are urged to plan appropriate programs for this important occasion, with emphasis placed upon the war effort. A list of suggested activities may be obtained free of charge from The National Thespian Society, College Hill Station, Cincinnati, Ohio.

powder, "Rachel", will suffice for nearly all make-ups. Powder puffs, powder brush, eyebrow pencils, cleansing tissues, and cold cream can be bought at ten cent stores or at chain drug stores.

Economical Make-up Books*

THE following selected and annotated list will provide a choice of make-up pamphlets and books graded to suit your pocket book.

1. *Modern Make-up*, M. Stein Cosmetic Company, New York City (free to your make-up director).

This contains hints on make-up routine, a make-up chart, a list of the Stein Products and their uses.

2. *Modern Stage Make-up*, by Knapp. Walter Baker Co., Boston, Mass. (\$1.50)

This incorporates the fine series of the Max Factor booklets, "Hints on the Art of Make-up," into book form with additional useful hints by the author. Excellent illustrations. Devoted exclusively to use of Max Factor products.

3. *Amateur's Make-up Chart Book*, by Schwerin. Eldridge Entertainment House. Franklin, Ohio. (\$1.00)

A fine book for class use since it contains charts of 19 characters together with other charts illustrating techniques. Warning: Recommendations in the charts for numbers of base and lining colors should be taken only as approximations of the desired colors, and should not be used as rigid specifications. The book deals with Stein's, Factor's, and Miner's make-up.

4. *Stage Make-up*, by Corson. F. S. Crofts, New York. (\$2.50)

An excellent treatment of the fundamental principles is given, together with clear explanations of make-up processes and illustrated by photographs. This book gives equivalent numbers of various manufacturers and advocates a "mixed kit," i. e., of no one brand. It contains a color chart bearing out the author's system of make-up by color code rather than by manufacturer's numbers. I strongly urge that your school buy this book.

ASSIGNMENT

1. Exercises given at end of chapter one in Corson's *Stage Make-up*.

2. Using the basic colors recommended, each member of the class apply a complexion base to suit a character assigned: such as, leathery faced miner, blowzy shop girl, sun-tanned boy, sickly old lady, monk, delicate society woman, etc.

*In ordering any of these pamphlets and books, please mention this publication.

The Technician's Roundtable

Conducted by A. S. GILLETTE

Technical Director, University Theatre,
State University of Iowa, Iowa City, Iowa



QUESTION: We have just enough money to buy the first of the power wood working machines that we need for our shop, but we can't make up our mind which would be the most useful now, a jig saw, band saw, table saw, lathe or drill press. Are the Craftsmen tools handled by Sears Roebuck good buys?

ANSWER: The needs of each scenic shop for power tools will vary somewhat from each other according to the type of construction generally handled by that shop. But assuming that there is considerable re-adapting of old scenery as well as the construction of a few units for each production I would name the power tool in order of preference about as follows: 1. Band saw. 2. Drill press. 3. Circular saw. 4. Jig saw.

The band saw is used for cutting irregular and curved cuts such as would be needed for the construction of a profile cutout or the sweeps for an arch, about the most difficult type of sawing possible to do by hand. The band saw can be equipped with blades of varying widths from $\frac{1}{8}$ " (with which you may approximate the work done by a jig saw) to $\frac{1}{2}$ "; with this wide blade it is possible to rip lumber although this saw was not designed for that purpose. Special blades may be obtained for cutting brass, iron and steel.

The drill press is about the most versatile power tool one is likely to have in the shop. It is not only used for drilling holes in wood and metal but with the proper attachments it can be used for mortising, dove tailing, routing, carving, planing, shaping and sanding.

The circular table saw is used principally for ripping and crosscutting. The recent models have a stationary table top with an arbor that will permit the saw blade to tip to 45 degrees. The mitre gauge makes angular cuts to 45 degrees easy. With the dado head ploughing, rabbeting and dado work may be done. A much more flexible tool of this type is the radial saw, but it is considerably more expensive. This saw differs from the circular saw in that the saw blade attaches directly to the motor. This assembly rides in a track supported by an arm that suspends the saw above the cutting table, permitting the saw to be pulled across the work rather than forcing the wood past a stationary saw. This saw will duplicate the work of a circular saw plus the advantages offered by attachments that will convert it into a shaper, router, carving machine, emery wheel, sander and dadoing machine. A saw of this type, with which we have had excellent results in our shop, is manufactured by the DeWalt Products Corporation of Lancaster, Pennsylvania.

The jig saw takes up the cutting of irregular and curved cuts at a point where the band saw stops. Since the blades for this saw are much narrower than the band saw blades it is possible to do much smaller work and to make cuts on a very short radius but it has the disadvantage of not being useful for much other than scroll work.

One of the greatest assets to any shop is having the power tools mounted on a special table height stand equipped with castors so that it may be rolled to any position within the shop or stage where it may be needed.

Equip the stand with a spacious drawer large enough to accommodate all the tools, parts and accessories used with the machine. These roller stands can be made from scrap lumber at practically no cost except for the castors. The method of assembly is illustrated in the accompanying sketch.

We have the Craftsmen drill press, circular saw and jig saw in our shop equipment; they have given us excellent trouble-free service. Consumers Research gives them a very high rating.

QUESTION: We are building an Elizabethan setting with an inner above and inner below opening of 14 feet in width. Is it possible for us to rig up a homemade draw curtain that will operate quietly and easily without having to buy a double set of curtain tracks?

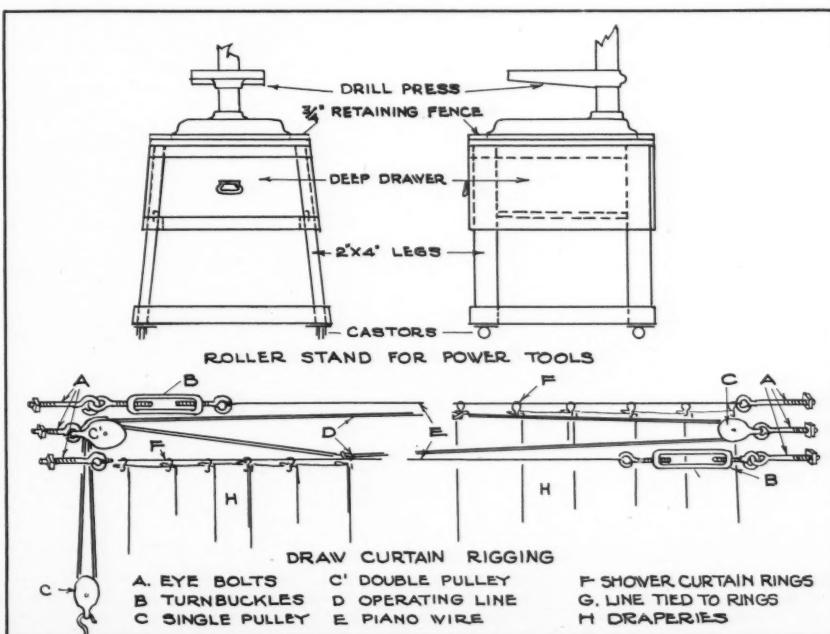
ANSWER: A very efficient home made curtain track can be constructed from materials carried in the local hardware that will handle curtain materials that are not too heavy. A separate wire track is used for each half of the curtain permitting the curtain materials to overlap a foot or so at the center. Each wire track is anchored at one end by an eyebolt and at the other end with a turnbuckle and eyebolt. Piano wire is preferable to galvanized wire for the track as it is much stronger and its smoother surface permits the travelers to slide along it more easily and with practically no noise. The wire tracks are pulled taut by tightening the turnbuckle. The chromium plated shower curtain rings, that open in the same manner as a safety pin, are substituted for travelers. The curtain material is pleated

for fullness and the rings inserted through the pleats and enclosed around the wire. The travelers should be spaced 6 to 8 inches apart to prevent the curtain material from sagging. The curtains are operated by the usual draw curtain rigging, consisting of two single pulleys, one double pulley and a length of sash cord twice the height and twice the length of the curtains. The operating line is attached to each section of the curtain by knotting the line about the onstage ring attached to each section. Should the weight of the curtains sag the wire even after the turnbuckle has been tightened the tracks can be supported from near the center just beyond the length of each half curtain by a wire leader.

QUESTION: What color spatters would you recommend over a gray base on a permanent set of scenery that will be used for several productions? Can this spatter be applied with a spray gun?

ANSWER: In stage lighting white light can be produced synthetically by mixing certain hues, these are the pure spectral hues of red, green and blue and are known as the light primaries. When these primaries are mixed in equal parts they produce the light secondaries of blue-green, magenta and yellow. It is well known that colored pigments have the ability to reflect the same hue in colored lights. Thus a red pigment will reflect red light and absorb its compliment, blue-green. Applying this knowledge of colored light and the reaction of colored pigments to it, to the selection of the spatters it would appear that pigments which approximated the light secondaries in hue would reflect the greatest variety of colored light. Scenery painted by applications of spatters over a base coat have a more interesting and vibrant appearance than a flat color because a flat color has a single coefficient of reflection while the spattering presents several pigments each with its own coefficient of reflection.

The spray gun is not particularly well suited for spattering because the paint is broken down into such small particles that it fails to carry and because each application of paint tends to cover the paint already on the scenery too completely. It is much better to apply the spatter by one of the more commonly accepted methods such as with a wide 4" brush or by rolling.



On the High School Stage

News about interesting and important events in the field of high school dramatics. Dramatics directors are urged to contribute brief articles concerning their major activities from month to month.

Sylvania, Ohio

THESPians of Troupe No. 467 of the Burnham High School opened their current season with a meeting held on September 28 at the home of Miss Margaret Fairchild, Troupe Sponsor. Present for the meeting were Mr. and Mrs. Ira Baumgartner and Mrs. Lora Randall, honorary members of the Troupe. The first play of the season, *The Country Cousin*, was given on October 15. The play was in rehearsal for one week only, and followed closely the production plan used at the Boulder, Colo., Senior High School with such notable success during the past few years. Only Thespians have the honor of taking tickets at the school productions. Before the fall semester is over members of the Troupe expect to present a one-act play for assembly—*Marjorie Kelb*, Secretary.

Long Branch, N. J.

THESPIAN Troupe No. 527 was formally established on October 2 at the Long Branch High School with Miss Dora M. Davis as Sponsor. An impressive and dignified ceremony held in the Drama Room resulted in the following students receiving the Thespian pledge: Martin Alpern, Eda Field, Richard Gill, Julius Katchen, Rita Katchen, Sidney Kramer, Gloria Lewin, Barbara Morford, Thelma Peskoe, Helen Ponewczynski, Arnold Zeller, Dorothy Pinsky, and Joseph Alpern. Present for the occasion was Mrs. Harrison Merrill, Thespian Regional Director for the State of New Jersey. Miss Davis has already inaugurated a busy schedule for the year, including the study of various plays and the writing of a one-act play. Recent productions at this school have included *Jane Eyre* and *She Stoops to Conquer*.

Crossville, Tenn.

TRoupe No. 428 was organized for the present season early in the fall with Marcella Whittenburg as president, Robert Hembree, vice president, Ruby Stevens, treasurer, Mary K. Hayes, clerk, and Miss Ethel Walker as Sponsor. The first play of the season, *He Who Hesitates*, was given in November with Miss Walker directing. Much enthusiasm is being shown by all members of the Troupe, and a full program has been launched for the

year. The Dramatics Club has an enrollment of over fifty students.—Julia Walker, Secretary.

Lemmon, S. D.

TRoupe No. 83 of the Lemmon High School will meet the second week of each month this season with Orville Willet as president, June Mansbridge as vice president, and Dorothy Evanson as secretary-treasurer. The first dramatic event of the current season was a Minstrel Medley given by the Juniors and Seniors for Homecoming Day on October 9. The first full-length play of the season will be produced by the Junior Class on December 9. Thespians will present a program of one-act plays in January, with the Merry Masquers, junior dramatic club, assisting. Miss Helen Movius is directing all dramatics activities.—Dorothy Evanson, Secretary-Treasurer.

Revere, Mass.

MEMBERS of Troupe No. 156 of the Revere High School attended a performance of *Heaven Can Wait* at Tufts College early in November, with co-sponsors June Hamblin and Emily L. Mitchell in charge of the traveling party. Troupe President Eugene Lyons played one of the leads in the performance. Thespians also attended a performance of *Junior Miss* in Boston in November. This Troupe contributed the sum of \$5.00 to the Stage Door Canteen fund early this fall. Several worthwhile dramatics projects are under way. Miss Mitchell writes that in spite of several wartime restrictions, the Troupe expects to have a successful and busy year.

Aurora, Neb.

THE sum of \$10.00 was contributed late in October by members of Troupe No. 17 of the Aurora High School to the Stage Door Canteen Fund. A large poster was designed by a member of the Troupe to emphasize the work of the Canteen. Miss Loiné Gaines reports that interest in dramatics is unusually high this season and that her Troupe expects to play a leading role in all wartime projects sponsored by her school. The first major dramatics event of the season will be an operetta given in December under the joint sponsorship of the dramatics club and the Music Department.

Princeton, W. Va.

UNDER the leadership of Sponsor Irene Norris, members of Troupe No. 84 of the Princeton High School have scheduled meetings for the first and third Tuesday of each month. Officers for the year have been elected, with Ray B. Bailey as Troupe President, Mary Lou Hoke as Vice President, Mary Lou Hoke as Secretary, and Mary Yearout as Treasurer. Thespian activities will be in charge of three committees: Program, Attendance, and Yearbook. A booklet in the Thespian colors of blue and gold, and containing names of all active members and the dates of all meetings scheduled for this season has been issued to all Thespians.—Mary Lou Hoke, Secretary.

Massillon, Ohio

THE first issue of "The Thespian Masque," official publication of Troupe No. 178 of the Washington High School, came off the press early in October, with the editorial staff consisting of Mary Jane Harding, Jessie McGuier, Dave Leffler, and Dic Leffler. Miss Virginia Lee has succeeded Mr. M. C. Wickersham as Troupe Sponsor. Mr. Wickersham is now with the armed forces.

Morgantown, W. Va.

PLANS are now being completed for the production of *Out of the Frying Pan* at the Morgantown High School (Thespian Troupe No. 27) with Miss Dorothy Stone White directing. Part of the proceeds will be used as a benefit for the Stage Door Canteen Fund. Miss White is directing weekly broadcasts for the County Office of Civilian Defense. Many actors in her broadcasts are active and alumni members of her Troupe.

East Aurora, N. Y.

FOR their first program of this season members of Troupe No. 515 of the East Aurora High School had a well-known artist discuss the association of Art and Dramatic Art. The central theme of all meetings held this year is the relationship of all Fine Arts and some crafts to the Drama. In November the Troupe presented an historical musical pageant which included songs of all the great wars. Present plans call for the production of the one-acts, *To Dream Again*, *Why the Chimes Rang*, and *Submerged*, and the full-length play, *Our Town*. Mrs. Walter Woodin, Troupe founder, is directing all dramatics activities.

Leetonia, Ohio

HEART OF A CITY was presented on November 20 as the Junior-Senior Class play at the Leetonia High School (Thespian Troupe No. 398), with Mr. William D. Leever directing. Troupe meetings have been devoted this fall to constructing new lighting equipment for the stage. Additions to the make-up and storage rooms have also been made. The Dra-



Thespian Troupe No. 400 of the Edward Lee McClain High School, Greenfield, Ohio. Sponsored by Mr. Wylie Fetherlin.



Scene from the *Life of Riley*, Act III, at the Litchfield, Conn., High School. (Thespian Troupe No. 456). Directed by Mr. Francis I. Enslin.

matics Department will sponsor an assembly program on December 9.

Mount St. Joseph, Ohio

THESPIAN Troupe No. 530 was formally installed at the Mount Joseph Academy on October 23, with Sister Carita in charge of the ceremony. Eleven students were given the Thespian pledge: Patricia Burns, Patricia Carroll, Eileen Conway, Isabel Farrel, Betty Lou Knight, Mary Leverone, Rita Lincer, Anne Murphy, Rosemary Torbeck, Peggy Ziegler, and Betty Clare Zoller. Among the guests present for the impressive ceremony were Sister Marie Palmyre and members of Troupe No. 371 of the Seton High School, Cincinnati, and Mr. and Mrs. Ernest Bavelly. Sister Carita has scheduled several productions for this season, with Thespians playing important roles in the year's program.

Chenoa, Ill.

THE first major play of the year, *What a Life*, was given on November 13 at the Chenoa High School (Troupe No. 285), with Miss Dorothy Jean Wilson directing. The production was sponsored by the Senior Class. Before the present semester is over members of the Speech Class plan to give *Junket for the Junkman* or *Time is Short*, two plays bearing on the war effort. The fall semester has also included the Annual Review given on October 29 and American Education Week, November 9-15, sponsored by the entire school. A second major play will be given later in the year.—Libby Streid, Secretary.

Huntley, Wyo.

AMERICAN PASSPORT will be produced on December 9 at the first full-length play of the year at the Huntley High School, with Miss Clara G. Hogg directing. Miss Hogg directed dramatics and Thespian activities at the Cripple Creek High School last year. She expects to establish a Thespian Troupe at her new school as soon as students become eligible. The fall term has also included the production of "V" As In Victory for drama festivals held on November 20 and December 4.

Greenfield, Ohio

SECOND FIDDLE was produced on November 20 by members of Troupe No. 400 at the Edward McClain High School as the first major production of the current season. *A Hero Is Born* will be given by the Sophomore Speech Arts Class on December 7 as a part of the school assembly program. The Senior Speech Arts Class will follow with two one-act plays, *Lonely Hearth* and *Time Is Short* on December 23. The annual Thespian minstrel show, an original production, was given on October 23. Other plans for this season call for a play for National Drama Week early in February, a minstrel show or operetta in April

and the Senior Class play in May. All dramatics activities are being directed by Mr. Wylie Fetherlin.—Dorothalee Copeland, Secretary.

Mount Vernon, Wash.

DRAMATICS and Thespian activities this season at the Mount Vernon High School will be under the direction of Miss Ellen Opal Coy. The first major play of the season, *Laburnum Grove*, was given on October 30 by the Junior College Thespians. The second long play of the year, *The Night of January 16*, will be given in December as an all-school play. An effort is being made this season to produce a number of one-act plays in penthouse style for civic groups.—Nadine Bartle, Secretary.

Orlando, Fla.

MEMBERS of Troupe No. 177 of the Orlando High School were the recipients of a \$25.00 prize this fall from the Dramatic Publishing Company for having tied for first place honors in a picture contest sponsored by that firm last spring. The first play of this season, *The Very Light Brigade*, was given to an enthusiastic audience of playgoers in November. One-act plays scheduled for this fall include *Jacob Comes Home*, *Suitable for Charity*, *A Girl in Every Port*, and *Paul Solves the Tire Situation*. Miss Mildred E. Murphy, director of dramatics and national director of the National Thespian Society, reports that her school is in the midst of an army camp and all school activities are affected by the war situation. Rehearsals at night are not permitted because of blackout regulations.

Jamestown, N. Y.

MEMBERS of Troupe No. 365 held their first initiation of the season on November 3 with Miss Myrtle L. Paetznick in charge. The first play of the year, *The Skull*, was given on November 6 under the sponsorship of the Lyceum. Thespians and the Pretenders Dramatics Club will have joint sponsorship of the production of *The American Way*, scheduled for December 4. Education Week in November was celebrated with the performance of a special program, "Education For Free Men." Due to the absence of many students who work after school, Thespians are holding supper meetings this season.—Eileen Hayes, Secretary.

Lookout, W. Va.

MEMBERS of the Public Speaking Class of the Nuttall High School (Troupe No. 140) sponsored an evening of one-act plays on October 16 consisting of *Yes We Have No Baking Powder*, *For the Want of a Nail*, and *Face to Face With the Mike*. The same students sponsored an Armistice Day program on November 10. Other one-act plays to be given during the present school term include *Mushrooms Coming Up*, *The Tiger's Claw*, and *The Cornhusk Doll*. Mrs. Eva Lilly Crosby directs dramatics and Thespian activities.—Bert Powell, Jr., Secretary.

"CURRENT CHOICE"

Three-Act Plays

DOUBLE EXPOSURE

SUSPENSE

GHOST WANTED

PLANE CRAZY

SHOWDOWN AT SAWTOOTH

THE VERY LIGHT BRIGADE

ASK FOR THE MOON

SPRING FEVER

FOOT-LOOSE

NEW FIRES

CROSS MY HEART

HEADED FOR EDEN

ONCE AND FOR ALL

BEGINNER'S LUCK

ONE WILD NIGHT

SKY ROAD

REMEMBER THE DAY

Each, 75 Cents

•

One-Act Plays

IF HE COULD SPEAK

(Pageant)

NOBODY SLEEPS

EVERYTHING NICE

SEÑOR FREEDOM

SUBMERGED

FOR THE LOVE OF ALLAH

A HERO IS BORN

JACOB COMES HOME

Each, 50 Cents

ROW, PETERSON & COMPANY

131 E. 23rd St.
New York City
1233 S. Hope St.
Los Angeles
Evanston, Illinois

Mention *The High School Thespian*

ALL OUT FOR UNCLE SAM!

All good Thespians have joined the armed forces, and armed with laughter, fun, and inspiration, they are entertaining the boys in camp, raising war funds, and offering their talent in the service of Uncle Sam. Below are some of the best new things for all such war-time programs:

PLAYS AND PAGEANTS

CHILDREN'S FLAG	50c
DARK WIND	50c
FIRST AIDERS TO THE RESCUE	35c
MAKING THE FLAG	50c
AMERICA, LIGHT OF THE WORLD	50c
AMERICA'S GROWTH	50c
CHILDREN OF FREEDOM	50c
SEEKER OF PEACE	50c
STORY OF THE FLAG	50c

READINGS

AS THE FLAG WENT BY (Dram.)	30c
BITTERSWEET (Dram.)	60c
DOG-GONE ARMY (Hum.)	40c
HIS FLAG (Dram.)	35c
I AM AN AMERICAN (Ora.)	30c
MAN WITHOUT A COUNTRY (Dram.)	25c
THE REPRISAL (Dram.)	50c
A VISIT TO BERCHTESGADEN (Dram.)	60c
THE WHITE CLIFFS (Verse)	60c
THERE WAS A MAN (Ora.)	50c
AN AMERICAN CITIZEN (Dram.)	30c
CLOSE TO HIS HEART (Dram.)	50c
AGENT FOR THE ENEMY (Dram.)	50c
MICHAEL (Dram.)	60c
MY HUSBAND WANTS TO ENLIST (Hum.)	60c
BEFORE THE DRAFT BOARD (Hum.)	50c
FOR DISTINGUISHED SERVICE (Dram.)	40c

JUST FUN

BARRACK ROOM FUN (Collection)	50c
FUN FROLICS (Collection)	50c
PAIR OF SHORTS (2 Skits)	35c
SEEING DOUBLE (Skit)	35c
SNAPS (Collection)	50c
THREE IRRESISTIBLE MAIDS (Music)	50c
THE PORTRAIT THAT SMILED (Music)	50c

WAR SONGS

From all of the new songs we have a select and varied group of the most tuneful, inspiring, and popular. Among these, you will find THE PLEDGE OF ALLEGIANCE, set to music, a splendid closing for any program. Price is 35c.

Send for our FREE CATALOG and write us for suggestions

IVAN BLOOM HARDIN COMPANY

3806 Cottage Grove Ave.
Des Moines, Iowa

Mention *The High School Thespian*



Characters from the production of *Little Women* as produced by Troupe No. 442 of the Port Clinton, Ohio, High School. Directed by Miss Dorothy Funk.

Dayton, Ohio

AS their first major dramatic project of the current season, Thespians at the Kiser High School (Troupe No. 493) staged *The Hutchisons—Bless Them* on November 19, 20. Earlier in the season (October 23) Thespians gave an evening of one-act plays, *The Little Prison*, *The Villain's Last Stand*, and *The Love Pirate*, with all net proceeds being turned over to the Stage Door Canteen Fund. Thespians also sponsored a Navy Day Program on October 27. The year's dramatics program is being directed by Mr. Robert W. Ensley.—Ruth Hall, Secretary.

Ellenville, N. Y.

THE current drama season at the Ellenville High School opened on November 12 with a performance of the one-act play, *Grandma Pulls The String*, staged by the Shawangunk Little Theatre. The Senior Class followed with performances of *The Thirteenth Chair* on November 13, 14. On November 18 the Little Theatre followed with its second one-act play, *Saved*. Preparations are now being made for the production of *Yuletide At King Arthur's Court*, scheduled for December 23, with the Little Theatre and the Music Department sponsoring the production. Much of the work of the Little Theatre, which meets twice a month, is done by members of the Thespian Troupe. The first Thespian initiation of the season will be held in assembly late in January. All dramatics activities and the sponsorship of the Troupe are in charge of Miss Mary E. Brodbeck.—Adele Gittleman, Secretary.

Delaware, Ohio

NEW interest in dramatics has been established at the Willis High School (Thespian Troupe No. 420) this fall under the leadership of Miss Josephine Wible, new director and Troupe Sponsor. As her first step, Miss Wible re-organized the Troupe, admitted all qualified students, and established a program for the year. Thespians open the production season with a performance of *Mrs. Moonlight* on November 20. The second dramatic event of the season will consist of three one-act plays scheduled for production on December 18. The program will include *The Happy Journey*, *Eternal Life*, and *Peace I Give Unto You*, with the Senior Dramatics Club acting as sponsor. Part of the proceeds will be given to the

Stage Door Canteen Fund. New members will be admitted to Thespian membership on December 15, with Prof. R. C. Hunter of Ohio Wesleyan University as guest speaker. A newly organized dramatics club for beginners is contributing much to the year's program.—Helen Weidaw, Secretary.

Rock Springs, Wyo.

WITH Miss Martha L. Koons in charge, Thespians staged the new play, *Ring Around Elizabeth*, on November 17. The second major production is scheduled for February with the Speech Classes sponsoring a performance of four one-act plays. Thespians are also directing the production of a monthly thirty-minute radio program over the local station. Interest in dramatics is increasing from month to month and the season promises to be most successful.—Betty Rogers, Secretary.

Marked Tree, Ark.

MEMBERS of Troupe No. 301 will open their season with a production of *Oh Susan* on December 10 at the Marked Tree High School, with Miss Marie Thost Pierce directing. Productions this season are being given on a new stage equipped with new lighting equipment. A new make-up kit has also been added to the Speech Department. On November 5 Thespians produced a series of seven play sketches, with Miss Pierce supervising. Earlier in the fall the Speech Department sponsored a recital with students of the first eight grades participating. The fall term Thespian initiation is scheduled for December 11. The troupe plans to contribute to the Stage Door Canteen Fund.—Joyce Home, Secretary.

Maryville, Tenn.

A COUNTY-WIDE DRAMA festival was held on November 20 at the Maryville High School with members of Thespian Troupe No. 164 sponsoring the event. All net proceeds will be turned over to the Stage Door Canteen Fund. The season's dramatics program calls for the production of a one-act play about every two weeks, a three-act play staged by Thespians during the month of December, a special program for National Drama Week in February, the annual one-act play contest in March, with Thespians directing all plays, and the Junior and Senior Class plays in the spring. Miss Alberta B. Coventry is directing the season's program.

What's New Among Books and Plays

EDITED BY MRS. HARRISON J. MERRILL

Review Staff: Blandford Jennings, Marion Stuart, Kari Natalie Reed, Elmer S. Crowley, Mary Ella Bovee, Helen Movius, Rachel McCarty, Beulah B. Bayless, E. E. Strong

Reviews appearing in this department aim to help our readers keep up with recent books and plays. The opinions expressed are those of the reviewer only. Mention of a book or play in this department does not necessarily mean that such a publication is recommended by THE HIGH SCHOOL THESPIAN.

Row, Peterson and Company, Evanston, Illinois.

Suspense, a mystery-comedy in three acts, by Glenn Hughes. 7 m., 6 w. Consult publisher for royalty. All because Mr. Brownlee, sponsor of the Sherlock Holmes broadcast, gave Stan McBride, Sherlock himself, an antique cigarette case of great value as a gift for his first year on the program, a most interesting assortment of persons find their way to the stage. There are several crooks, a newspaper reporter, radio actors, an "Amazon" maid, a show girl, a nurse and a deputy sheriff. What starts out to be a quiet afternoon tea culminates in two hold-ups and a veritable police court. The excitement reaches its apex in the third act when Stan broadcasts this real life mystery right in his own home in place of a regular Sherlock Holmes story.—*Lotta June Merrill*.

Road Closed Detour, a play in one-act, by Walter Stone. 6 m. No royalty. Action of play is in living-room of State Industrial School for boys. Tom Murphy is to enter a track meet. A friend entices him to escape from the school, but Terry, Tom's brother, prevents the runaway. Gripping play. Action and suspense.—*Rachel McCarty*.

When Abe Lincoln Kept Store, a play in one act, by Branson Blake. 5 m., 3 w. No royalty. In Abe Lincoln's store, the town people come and go. Zip, a dreamer, Caroline, a serious young woman, Old Mose, a colored servant, and Aunt Hetty, a spinster, are among them. Play ends with a challenge for responsibility to our country. Excellent. —*Rachel McCarty*.

Northwestern Press, 2200 Park Avenue, Minneapolis, Minn.

The Taming of the Shrew, a modern dress version of William Shakespeare's play, by Clement Ramsland. 16 m., 18 w. Royalty, \$10. While the playwright has deviated from the framework of the original play, he has furnished some delightful comedy in the Shakespearean vernacular. His production notes are original and imaginative. Very little cutting would be necessary. A wealth of characterization for your actors, an evening of merriment for your audience, and a sure sale of Shakespeare to your students will be your gratifying results.—*Lotta June Merrill*.

Glamour Girl, a comedy in three acts, by Dana Thomas. 3 m., 6 w. Royalty, \$10. Here is a play packed with comedy, suspense, and complications dealing with a problem uppermost in a family's mind, "Should we send Leona to college?" During the entire play, Leona, a charming, shy, home-loving girl fluctuates between accepting the beautiful wardrobe her mother thrusts upon her to dazzle the sororities and pluck off a millionaire to remaining at home and marrying her father's precocious assistant, Steve. En route to college she elopes with Steve and then sends him to the university in her stead.—*Lotta June Merrill*.

Samuel French, 25 West 45th Street, New York, N. Y.

Dangerous Ladies, a melodrama in three acts, by Hilda Manning. 5 m., 6 w. Royalty, \$10. Two kindly old ladies—shades of *Arsenic and Old Lace*—are determined to secure at all cost the plans for a new air plane being constructed at a nearby factory. Their effort causes

the death of a young man who works in the plant. They decide to blow up the plant but their plans fail. Ellen, their niece, just arrived from Europe, discovers they are Nazi agents. This is a mild type of melodrama that can be easily given by the junior group of the dramatics club. The play is timely.—*Ernest Bavey*.

My Aunt Alice, a comedy in three acts, by Walter Drey. 4 m., 3 w. Royalty, \$10. Alice, living with her sister, Victoria, is able because of her stamp collecting hobby to save her sister from entanglement with a saboteur, Standish, who is attempting to "blow up" their aviation plant. Comedy built on situation.—*Marion Stuart*.

Manana Is Another Day, a comedy in three acts, by Theodore Epstein and Dwight Morris. 7 m., 9 w. Royalty, \$10. This is a play that provides excellent material for the high school theatre. It is a timely play with a Mexican setting that is rich in dramatic possibilities. The beautiful setting will be a challenge to the stagecraft class. The gay costumes will prove a worth-while project for the Domestic Science Department. Drama, laughter and romance found in the play provide the best of entertainment. Here and there lines must be cut but the play is clean and wholesome and definitely "good theatre." Your students will enjoy bringing Dona Esperanza and her American tourists to life. Highly recommended.—*Ernest Bavey*.

Some Women Were Talking, a farce in one act, by John Kirkpatrick. 1 m., 5 w. Royalty, \$5. Several women in a summer hotel prevaricated about their husbands. Millie claimed her husband had knocked down Joe Lewis. He couldn't live up to his description, but he could end lies. Excellent characterization. Moral hits home. Easy set.—*Rachel McCarty*.

Eldridge Entertainment House, Franklin, Ohio.

Home Town, a comedy-drama in three acts, by Nat Foster. 6 m., 6 w. No royalty for two performances. The story of easy-going Lige Perkins and his sudden turn to politics to impress the rich suitor of his daughter furnishes a good opportunity for acting. There are also Lige's sharp-tongued wife, his old crony, Sut, three crooks, and a newspaper woman.—*Lotta June Merrill*.

Good Neighbor Plays, a timely collection of six plays, by Edna Randolph Worrell. No royalty indicated. This is a group of seven short sketches dealing with friendly relations among the America's. All require costumes and a certain amount of pageantry.—*Lotta June Merrill*.

Banner Play Bureau, Inc., San Francisco, California.

Nightie-Night, a comedy in one act, by Ellen M. Gall. 3 w. No royalty. Three working girls resign themselves to spending the evening at home. Unexpected dates arise which cause them to borrow each other's clothes until the last girl faces a dilemma, when her opportunity comes. Her ingenuity in rising to the occasion furnishes a novel and amusing climax.—*Helen C. Movius*.

Longmans, Green and Co., 55 Fifth Ave., New York, N. Y.

Grand Old Girl, a comedy in three acts, dramatized from the motion picture of the same name, by Frank Vreeland. 2 m., 10 w., extras.

New One-Act

Christmas Plays

Non-Royalty

THE BIRDS' CHRISTMAS CAROL

Dramatized from Kate Douglas Wiggin's famous story. Characters: Ma Ruggles and her brood; Mrs. Bird and Carol, (4 b., six to fourteen years of age; 7 f., three of whom are girls ten to fourteen years of age). 35 min. 1 int. The story, so brimming with comedy and the spirit of Christmas, has been faithfully revived by Pauline Phelps, who has successfully dramatized more of the classics than any other playwright. 50c.

CHILDREN FROM THE NOWHERE

Albert Van Antwerp. A fantasy for 24 children. 30 min. Scene: Santa's office. Four gnomes, workmen for Santa in the Northland, are disturbed over Santa. The old gentleman is greatly worried over priorities. "Millions of orders to fill and no materials. No metals, no rubber, no silk, no nothing!" It is then that the "Children from the Nowhere" come, bringing the toys they no longer can use. After they leave, Ichabod, the little bookkeeper, finds their names among those from the different countries that are scratched off the ledger. (They had been killed in night raids.) Here is comedy, and pathos blended with heart-warming Christmas spirit. 50c.

See our catalog of Readings, Plays, and Entertainments, for a complete list of Christmas material.

WETMORE DECLAMATION BUREAU

Dept. T. Sioux City, Iowa

Royalty on application. The difficulties and complications in which Laura Bayles, principal of Avondale High School, finds herself as a result of her humane efforts to lend a wholesome and helpful hand to her students and community make for exciting and amusing drama. She not only cleans up a gambling room near the school at the price of losing her job, but she straightens out the wayward daughter of the town's wealthy political boss to the extent that she actually brings about a serious romance between the girl and a worth while, hard-working young man. There are a number of good characters well within the understanding and acquaintance of high school students.—*Lotta June Merrill*.

The Richest Girl in the World, a comedy in three acts, dramatized from the motion picture of the same name, by Frank Vreeland. 5 m., 5 w., extras. Royalty, on application. Dorothy Hunter, who might find her counter-part in Barbara Hutton, has the perplexing problem discovering whether her suitor, Tony, loves her for herself or her money. In order to make this discovery without Tony's becoming the wiser, she poses as her own secretary, Sylvia, and insists that Sylvia, who is already married, act as Dorothy Hunter. As you can readily surmise, the situation becomes extremely funny and complicated. Due to Dorothy's constant insisting, Tony actually proposes to the real Sylvia and is accepted. This is an especially good play for a senior cast of more than the average poise and social bearing.—*Lotta June Merrill*

Walter Baker and Company, 178 Tremont Street, Boston, Mass.

John Doe, drama, one act, by Bernard Victor Dryer. 6 m., 1 f. Royalty, \$5.00. The characters have died and are waiting their judgment. Two men and a woman are poor Americans. A Spanish priest, two European liberals,

and John Doe, who calls himself humanity, enters and asks for mercy from the people he has persecuted. Their verdict finds him guilty, he returns to the world to learn compassion. The others enter to hear their verdicts. Play is highly emotional. Good.—*Marion Stuart*.

Flag of the Free, patriotic, one act, by Karin Asbrand, 15 m., 6 f. Chorus and others. The children of the Florence Nightingale School are rehearsing a play. Taunted by other children, they perform the story of liberty and patriotism with the emphasis placed upon the foundation stones of our democracy. In the form of a pageant, uses music and costumes. Good for grades.—*Marion Stuart*.

The Calamity Kids, a farce in three acts, by Jay Tobias. 5 m., 6 w. Royalty, \$10, first performance. Em and Hez, two old people who have spent their lives and fortunes befriending homeless orphans, are about to lose their home and their twin orphans, Mickey and Midge. The twins, however, have other plans and "Katzenjammer" style they set out to make themselves undesirable to the designing relatives who would take them away.—*Elmer S. Crowley*.

Mid-West Play Co., Kansas City, Missouri.

Neighbors By Appointment, a comedy in three acts, by Robert St. Clair. 6 m., 7 w. Royalty. It might be called "Vitamin R"—this play about Mrs. Herbert Rawlins, whose amazing energy carries her from garage mechanic to hostess for a visiting South American family in one morning. She "goes Spanish" to cement the friendship between the Americas. She induces her friends to buy mine-stock from the Argentinians, who suddenly disappear. But when the Argentinians re-appear with news that the stock has risen, all is well.—*Beulah Bayless*.

Me and My Shadow, an uproaring comedy in three acts, by J. Vincent Barrett. 4 m., 5 w. Royalty. With many ludicrous complications

Me and My Shadow is concerned with a young lawyer husband and his wife who is learning First Aid and practising it on everyone whom she meets. Two Orientals complicate the plot with mysticism and trickery until the mother-in-law, who has been kidnapped by Sabu, succeeds in capturing him. There are also the doctor friend of the husband, the maid, and a nosy neighbor. One setting and easy to produce.—*Mary Sturm*.

The Dramatic Publishing Co., 59 East Van Buren Street, Chicago, Illinois.

Lost Horizon, a play in three acts, dramatized from James Hilton's novel by Anne C. Martens and Christopher Sergel. 7 m., 7 w. Royalty, \$25.00. The plot of James Hilton book is too well known to require mention here. The stage adaptation goes far in presenting in dramatic form the highlights of the amazing tale. The action moves fast, the speeches are very much to the point, and the suspense is well sustained throughout. Frequent references to the present world conflict give the play a timely touch. Directors who like the unusual will find this play to their taste. For high school groups it offers opportunity for study and character acting. Extremely easy to stage.—*E. E. Strong*.

Santa Locked Out, a Christmas comedy in one act, by Elizabeth McFadden Wright and Walter Hastings Wright. 2 w., Santa Claus, 7 children. No royalty. An entertaining little play suitable for production before grade school children or cast with grade school children for presentation for parent groups. Traditional idea that "the Christmas Spirit" can change hard hearts to warm ones.—*Kari Natalie*.

Talk Costs Lives, a one-act play by Rose Campion. Two boys, 5 girls, and 1 extra. No royalty, but seven copies of the play must be purchased. Two scenes, one interior and one post office set. This play depicts the possible harm resulting from loose and careless talk

about the war. Rather dramatic in places.—*Kari Natalie Reed*.

Dramatists Play Service, Inc., 6 East 39th Street, New York City.

Home Came Hattie, a three-act farce, by Jay Tobias. 6 m., 6 w. Royalty, \$10. Though somewhat talky at times, the play combines the usual farcical elements to produce an evening of fun and relaxation. A vegetarian, a rich meat-packer, two couples very much in love, a Negro cook afraid of spooks, and an escaped convict, provide a series of situations rich in suspense in laughter, with all ending well with the close of the third act. Not a difficult play to produce. Recommended to high school groups looking for a better-than-average farce.—*Ernest Bavery*.

Parted on Her Wedding Morn, a one-act old-fashioned meller-drammer, by Leland Price. 2 m., 4 w. Purchase of six copies required. A typical meller-drammer with the usual villainess and hero-heroine combinations. You will find this extremely funny and ideal for an assembly program or for an evening's entertainment of one-act plays.—*Ernest Bavery*.

When Shakespeare's Ladies Meet, a comedy in one-act, by Charles George. 6 w. Royalty, \$5. Six well-known characters from Shakespeare discuss love in a conversation that cleverly combines ancient and modern expression. The characters offer wide variations, the setting is artistically simple, and the costumes add much to this unusual bit of drama.—*Mary Ella Bovee*.

Three Strangers Come to Sherwood, a play in one act, by Mary Thurman Pyle. 11 m., extras. Royalty, \$5. This colorfully-costumed play, with its elastic cast, its simple exterior, its free and easy atmosphere, its hearty language, and its opportunity to introduce male singing, is an ideal vehicle for outdoor presentation at boys' camps, although it loses none of its effectiveness within doors.—*Mary Ella Bovee*.

The University of Southern California

SCHOOL OF SPEECH

Located at the Cultural Center of the Southwest, in the Atmosphere of Excellent Libraries,
Motion Pictures, Studios, and Fine Theatres.

Undergraduate: Dramatics (acting), Advanced Dramaturgy (directing), Play Analysis, Stage and Photoplay Appreciation, Staging of Poetry, History of the Theatre, Stagecraft, Radio Speech, Interpretation, Shakespearean Reading, Voice and Diction, Public Speaking, Debating, Phonetics, Voice Science, Psychology of Speech, Speech Pathology and Correction.

Graduate: Seminars in Drama, Interpretation, Public Speaking and Debate, History of Oratory, Rhetorical Theory, Phonetics, Graduate Studies, Speech Correction.

Related work: Cinematography, Art, Music, Journalism, Literature, and general courses in the College of Letters, Arts and Sciences; teaching credentials.

A major Play Production Program and an active Drama Workshop.

National Honorary Organizations: Phi Beta, Zeta Phi Eta, Delta Sigma Rho, Tau Kappa Alpha, National Collegiate Players; **Scholarship Honorary:** Phi Beta Kappa, Phi Kappa Phi.

Degrees: A. B., A. M., Ph. D.

In charge of the Department of Drama, School of Speech: Professor **WILLIAM C. deMILLE**, Playwright, Actor, Director and Producer, of long and successful experience in New York and Hollywood, assisted by an experienced and capable staff.

THREE SUMMER TERMS, 1943: June 19-September 10; June 19-July 30; July 31-September 3

A Friendly School With a Personal Interest in Every Student

For Bulletins, Address: **RAY K. IMMEL**, Ph. D., Director, School of Speech
The University of Southern California, University Park, Los Angeles

Mention *The High School Thespian*



Scenes from *The Barretts* as produced by members of Thespian Troupe No. 251 at the Polson, Montana, High School. Directed by Miss Lillian G. Brown.

GUIDE TO LEADING SCHOOLS OF SPEECH AND DRAMA IN THE UNITED STATES

GOODMAN MEMORIAL THEATRE

School of Drama of The Art Institute of Chicago

Maurice Gnesin, Head

ACTING • DIRECTING

Mary Agnes Doyle, Ass't Head

Student Acting Company

PRODUCTION • DESIGN

Accredited: BFA and MFA Degrees

For Information address: Registrar, Dept. T, Goodman Memorial Theatre, The Art Institute, Chicago, Illinois

ITHACA COLLEGE

DEPARTMENT OF SPEECH-DRAMA

English . . . Dramatic Art . . . Speech . . . Radio

A four-year college course in three years, with a liberal arts background. Graduates may be certified to teach. Broadcasting connections with WHCU.

Entering Dates: Jan. 4, May 10, Sept. 7, 1943.

ADRIAN M. NEWENS, Director, Ithaca College, Ithaca, N. Y.

SCHOOL OF DRAMA UNIVERSITY OF OKLAHOMA

offers work in Dramatic Arts and Radio leading to B.A., B.F.A. and M.A. degrees.

For information address

RUPEL J. JONES, University of Oklahoma
NORMAN, OKLAHOMA

THE SCHOOL OF SPEECH

Kent State University
Kent, Ohio

Instruction and Participation Available in all Phases of Speech. University Theatre in Connection.

E. TURNER STUMP, Director

YOUR DRAMA CAREER

Stage Screen Radio
Practical training with "most prolific play production organization in America"

Write General Manager for Information

GILMORE BROWN
Supervising Director
CHAS. F. PRICKETT
General Manager

PASADENA PLAYHOUSE

44 South El Molino Avenue, Pasadena, California

School of Drama UNIVERSITY OF WASHINGTON Seattle, Wash.

• Complete Curriculum leading to B. A. and M. A. Degrees.

• Operating Showboat and Penthouse Theatres.

GLENN HUGHES, Executive Director

School of DRAMATIC ART

OHIO UNIVERSITY

College of Fine Arts

*

COMPREHENSIVE CURRICULUM
IN DRAMATIC PRODUCTION,
SPEECH, SPEECH CORRECTION

*

Graduate Degrees, Teacher Training

*

ROBERT GATES DAWES

Director

ATHENS, OHIO

Say you saw it in *The High School Thespian*

The Dramatics Director's Handbook

Edited by Ernest Bavelly

Price: \$1.00

CONTAINS a complete course on HOW TO TEACH HIGH SCHOOL DRAMATICS, by Katharine Ommeney; Suggested Dramatics Club Program for the Season, and a wealth of other practical material you need. (Free copy mailed to all Thespian Troupe Sponsors.)

Order From

The National Thespian Society
College Hill Station Cincinnati, Ohio

DEPARTMENT OF DRAMA CARNEGIE INSTITUTE OF TECHNOLOGY

Schenley Park, Pittsburgh, Pa.

Four year professional college course in acting, production or playwriting leading to A.B. degree. Eight productions annually in the Carnegie Tech theatre.

Henry Boettcher, Head*

Acting and Production: Douglas McLean, Mary Morris, Robert Gill.

Playwriting and History of Drama: Thomas Job.

Voice and Speech: Edith Warman Skinner.

Costume Design: Elizabeth Schrader Kimberly.

* On leave of absence.

For information apply to Chairman of Admissions

EMERSON COLLEGE

BOSTON, MASSACHUSETTS

Practical training with outstanding professionals for radio, the stage, speech correction, effective speaking and allied fields. Highly selected student body. A.B., A.M., and B.L.I. degrees.

Address inquiries to:

HOWARD M. HIGGINS, Dean

Bob Jones College

Cleveland, Tennessee

offers a Bachelor of Arts degree with a major in speech. Curriculum includes general speech, public-speaking, debate, interpretation, characterization, radio, acting, scene and costume design, production.

A clinic for the correction of speech difficulties is maintained, and private instruction in speech and music is offered without additional cost above regular academic tuition.

An AMAZING OPPORTUNITY to take a degree in speech in the wholesome atmosphere of a Christian college.

Address Dr. Bob Jones, Jr., Acting President, Bob Jones College, Cleveland, Tennessee, for catalogue and literature

PLAYS FOR FALL PRODUCTION

EVERY FAMILY HAS ONE

By George Batson

The eccentric Reardons, over-impressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 75c. (Royalty, \$25.00.)

EVER SINCE EVE

By Florence Ryerson and Colin Clements

This new comedy of youth by the authors of *June Mad* is the mirthful story of Susan Blake and her hectic experiences as assistant editor of the school paper. Cloth, \$1.50; paper, 75c. (Royalty, \$25.00.)

LETTERS TO LUCERNE

By Fritz Rotter and Allen Vincent

A New York production last season. It is a simple and human story of a girl's boarding school in Switzerland, dealing with tolerance and understanding in time of war. The play has humor in its treatment and significance in its theme; tender and touching. 75c. (Royalty, \$35.00.)

WESTERN UNION, PLEASE

By Albert Hackett and Frances Goodrich

This is the comedy Charles Butterworth played in on the road. The story of droll Danny Daley who is declared dead and then returns home to attend his own funeral and, incidentally, to straighten out his wife's financial and his daughter's heart affairs. 75c. (Royalty, \$25.00.)

THE MALE ANIMAL

By James Thurber and Elliot Nugent

Tommy Turner, a young college professor, is faced with two problems—a romantic one and an academic one. The solution of one forces the solution of the other. Paper, 75c. (Royalty, \$50.00.)

MR. AND MRS. NORTH

By Owen Davis

Based on the New Yorker magazine stories by Frances and Richard Lockridge. Here is a mystery-comedy of real folk caught in a web of plausible and amusing situations. Produced with great success in New York during the past season. Cloth, \$1.50; paper, 75c. (Royalty, \$35.00.)

WAR CORRESPONDENT

By James Reach

Timely melodrama and entertaining comedy blend in this story of a famous war correspondent returned to his home town to help capture foreign spies. 60c. (Royalty, \$10.00.)

STREETCAR IN THE ATTIC

By Louis Feldhaus

When pretty, determined Patricia gets it into her head that her late father was the inventor of the scooter, she disrupts the household and several love stories trying to prove that the family was cheated of the royalties. Her adventures lead down active and entertaining avenues. 75c. (Royalty, \$25.00.)

THE NUT FARM

By John C. Brownell

The Barton family sells a grocery store in Newark and travels to Hollywood—to buy a nut farm and to crash the movies. Their varied adventures are told in three acts of recommended entertainment. 75c. (Royalty, \$25.00.)

TOMMY

By Howard Lindsay and Bert Robinson

Tommy, gentle paragon of virtue and good manners, learns that you have to do more than please the parents to win a girl's affection. Sometimes it's even better to antagonize the parents; this Tommy does with a comic vengeance. 75c. (Royalty, \$25.00.)

JONESY

By Anne Morrison and John Peter Toohey

Wilbur Jones, home from college, plunges family and friends into complicated difficulties when he falls in love with a lovely actress. 75c. (Royalty, \$25.00.)

MURDER MANSION

By Orville Snapp

Lovely Carlotta inherits a lonely mansion from her dead (murdered) uncle, but when she arrives to occupy it, mysterious and comic things begin to happen in rapid-fire order. 60c. (Royalty, \$10.00.)

OUT OF THE FRYING PAN

By Francis Swann

A successful Broadway comedy in which six stage-struck young people share an apartment and many humorous situations. 75c. (Royalty, \$25.00.)

A RIDDLE FOR MR. TWIDDLE

By Madison L. Goff

In the smart environs of the Courtney country estate, where Courtney is murdered, the "Pick-up" man from "Overthere" determines to ferret out the murderer with the help of the spirits of two victims. An engaging fantasy, full of conflict and suspense. 75c. (Royalty, \$25.00.)

CLAUDIA

By Rose Franken

Popular comedy success. Child-wife Claudia meets three crises which lead her into womanhood. Tenderly, humorously told, the story has universal appeal—a big hit! 75c. (Royalty on application where available.)

PAPA IS ALL

By Patterson Greene

Theatre Guild production last season. A cheerful comedy about the Pennsylvania Dutch. Tyrannical Papa, hated by his family, fortunately disappears to everyone's satisfaction—only to return. Highly entertaining. 75c. (Royalty on application where available.)

THE LATE CHRISTOPHER BEAN

By Sidney Howard

A human and appealing comedy centering around the paintings by an artist, now dead, who was married to Abby, the maid. The Haggatt family vies with Abby over possession of the canvases which are now valuable. 75c. (Royalty, \$25.00.)

RING AROUND ELIZABETH

By Charl Armstrong

Produced in New York last season, Jane Cowl starring. A case of amnesia for Elizabeth, hard-taxed center of an irritating household, permits her to indulge in hilarious caprices which bring about a satisfactory solution to her problems. 75c. (Royalty, \$25.00.)

HER FIRST FLAME

By James Reach

Gay comedy of adolescence concerning an irrepressible sixteen-year-old and her humorous doings, which include first love, trapping a burglar, and upsetting lives. 60c. (Royalty, \$10.00.)

DAISIES ON THE CAR TRACKS

By Alladine Bell

Comedy of American family life telling in spirited and amusing fashion of the Slater family as its members become involved in familiar but highly amusing situations. 75c. (Royalty, \$25.00.)

THREE DOTS AND A DASH

By Tom Taggart

Mysterious and farcical situations and characters greet Peter and Polly who are visiting New York on their honeymoon. Thrills, laughs, and novelty for an audience by the author of *Saturday Evening Ghost*. 60c. (Royalty, \$10.00.)

The 1943 Supplement to Our Basic Catalogue of Plays is Now Ready—Send for Your Copy Today.

~~~~~  
**SAMUEL FRENCH**

25 West 45th Street, New York [Founded 1830] 811 West 7th Street, Los Angeles